

IN THIS ISSUE:—"ALONG THE OPERATIC SKIRMISH LINE"—By the late Harry Osgood

MUSICAL COURIER

Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, JULY 25, 1931

Price 15 Cents



Photo by Kubey-Rembrandt

GEORGE BOYLE

Composer, Teacher and Pianist

formerly on the faculties of Peabody Conservatory and Curtis Institute, and now teaching piano at the Institute of Musical Art of the Juilliard School of Music, the Harcum School, Bryn Mawr, Pa., and the Boyle Piano Studios, Philadelphia.



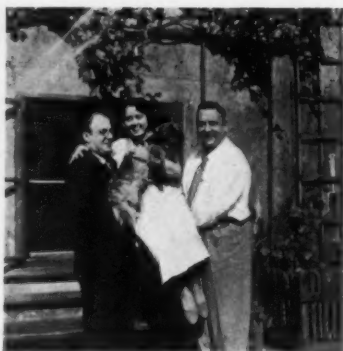
MILDRED DILLING,
harpist, who, following appearances in
Paris and London, will spend the
balance of the summer enjoying her-
self in Southern France.



VALENTINA AKSAROVA,
Russian soprano, who has been en-
gaged to sing this summer at the
symphony concerts at Queen's Hall,
London, under Sir Henry Wood.

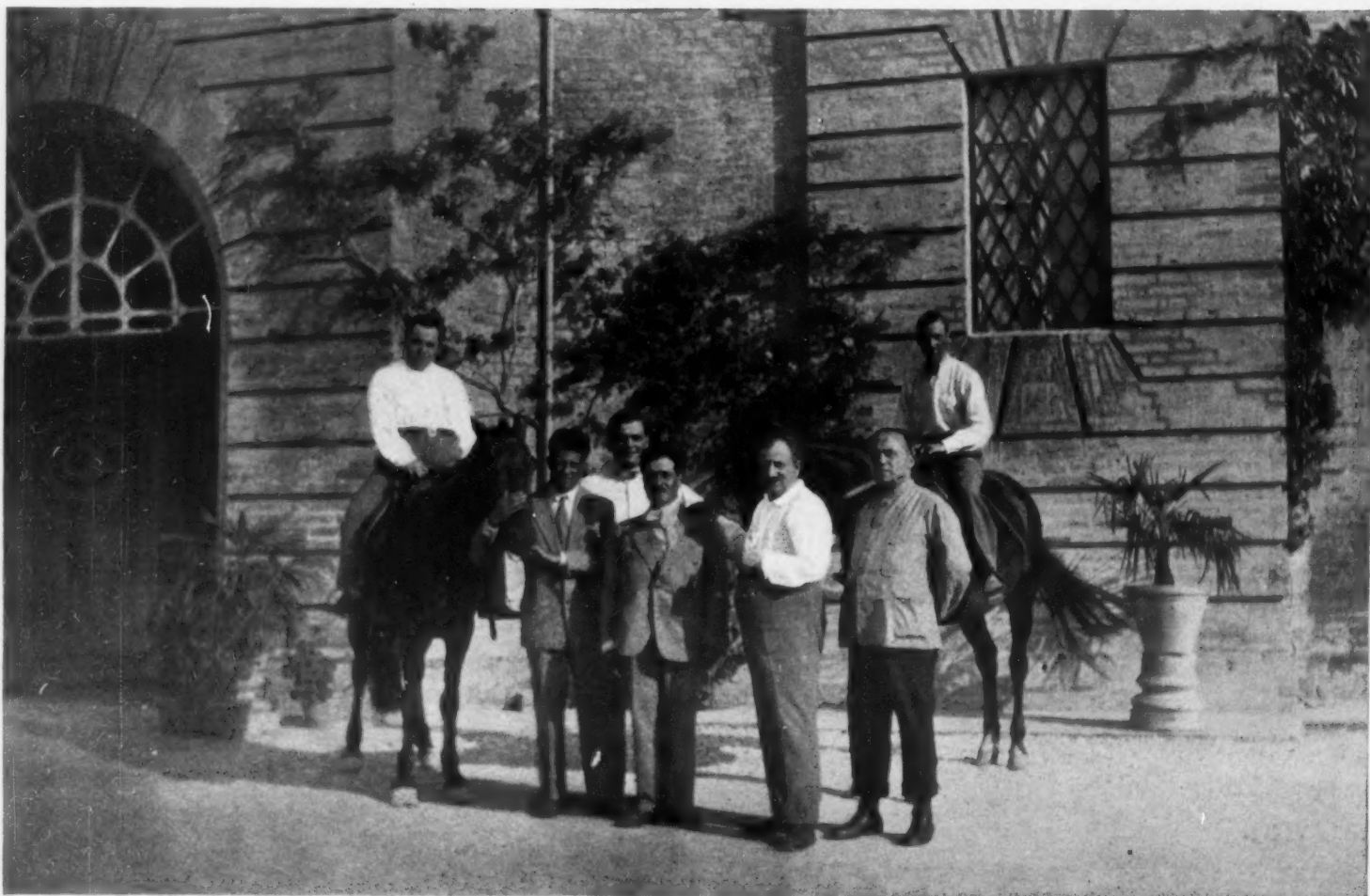


SAMUEL DUSHKIN,
who will give the world premiere of Stravinsky's new concerto for violin and orchestra
with the Berlin Philharmonic Orchestra in October, the composer conducting.
Koussevitzky will present the work in Boston with Dushkin as soloist, January 1 and 2.



LAURITZ MELCHIOR IN VIENNA.

The giant Scandinavian tenor and his dainty
German wife were photographed (at right) in
front of the Vienna Opera on the morning after
Mr. Melchior's triumphant appearance there as
Tristan. At the left is an interesting snapshot
showing Melchior (right); Elisabeth Schumann
with Sorry, her famous pet-dog, and Carl
Alwin, conductor of the Vienna Opera, who
will accompany the Viennese soprano on her
coming American tour. The picture at the
left shows the historical courtyard of the ex-
Imperial Riding School at Vienna, a wing of
which the Austrian government has placed at
Mme. Schumann's disposal as her home.
(Photos by Paul Bechert, the MUSICAL
COURIER'S Viennese correspondent.)



GIGLI, ON HORSEBACK, PREPARING TO INSPECT ONE OF HIS FARMS AT FONTENOCE, ITALY. HE IS PICTURED WITH HIS FARM MANAGER
AND A GROUP OF HIS HELPERS.

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CHICAGO.—Chicago's newest musical organization, the Chicago Philharmonic Orchestra, gave its initial concert at Loyola University Athletic Field, on July 12, and was greeted by a responsive audience of several thousand persons. The orchestra, consisting of eighty musicians, many of whom are former members of major American symphony orchestras, has been founded and is conducted by Adolphe Dumont, distinguished conductor of the Chicago studios of the NBC and former director of the Chicago and Paramount Theater symphonies. The series of open air summer concerts is being sponsored by Loyola University, and encouraged by the reception of the public at the first concert and by the nation-wide response which the coast-to-coast NBC broadcast solicited, Loyola and the business directors of the orchestra are perfecting plans for the balance of the series; which will contain eight Sunday night concerts.

The Philharmonic Orchestra, in providing high class musical entertainment for the people of Chicago at popular prices, has already made a niche for itself in popular favor, and judging from the enthusiasm of the large audience at the first concert, the series should be highly successful. The orchestra fills a long felt want in Chicago's musical calendar and it has the good wishes of all Chicago for a long and prosperous career.

Conductor Dumont, who has diligently rehearsed his orchestra for the past few months, has succeeded in whipping into shape an orchestra which bids fair to compare with any of its kind. The manner in which the first program was played reflected great credit on this able musician and conductor, who understands the capabilities of his orchestra as well as its ability. Conductor Dumont had his forces well in

hand at all times and the result was a highly enjoyable rendition of a program containing the Meistersinger Overture, Strauss' Blue Danube Waltz, Casella's Italian Rhapsody, Italia, Entrance of the Gods into Valhalla from Das Rheingold, Intermezzos from Cavalleria Rusticana and the Jewels of the Madonna, and Liszt's Second Hungarian

Building to Begin on Radio City

The Radio City site has at last been cleared away and is now ready for construction. This occupies the area between 48th and 51st Streets and Fifth and Sixth Avenues in New York City. Work will begin immediately, the first buildings to be constructed being the sound theater, between 48th and 49th Streets, and the International Music Hall, near 51st Street and Sixth Avenue, and the skyscraper office building, to be used also for broadcasting and which will be in the center of the area.

Tibbett Scholarship Fund

The College of Music, University of Southern California, announces that the Lawrence Tibbett Scholarship fund will be available for the fall semester of the academic year 1931-1932, opening in September. The fund has been created by Mr. Tibbett, noted baritone and an alumnus of the Trojan institution, to be used "for worthy students of voice." It is competitive and covers full tuition for one year in the college of music of U. S. C., including all course requirements. The scholarship will be awarded to one student each year; the award, however, may be renewed from year to year.

Selection of a candidate is to be made by President R. B. von KleinSmid of the

Rhapsody. It will be interesting to watch the progress of the Chicago Philharmonic Orchestra which, no doubt, will be steady under the energetic and efficient leadership of Mr. Dumont. May success crown their every effort.

The soloist was Alice Mock, charming soprano of the Chicago Civic Opera, who won the listeners' hearts through the sheer beauty of her voice and song in the Ah fors e lui aria from Traviata and the Jewel Song from Faust.

CHICAGO MUSICAL COLLEGE RECITALS

In the Chicago Musical College Summer Master School recital series, the program on July 14, was given by Michel Wilkomirski, violinist, who played a program comprising Szymanowski, Bach and Mendels-

(Continued on page 8)

University of Southern California upon recommendation of the Committee on Scholarship Awards. This recommendation will be governed by a competitive examination held before a faculty examining committee of the College of Music of U. S. C., to be made on the first Monday of August of each year.

Wednesday, July 15, was the closing date for applications for the 1931-32 scholarship. Eligibility requirements state that the applicant must be "of good character and musical ability, in need of assistance to carry on his studies. Its particular aim is to help those students of marked talent to a realization of artistic success."

Gloria Caruso Receives Tax Refund

It is reported that Gloria Caruso, the daughter of the late Enrico Caruso, is to receive an income tax refund of \$26,038.12 over-assessments made from 1922 to 1925. It appears that there was a refund of \$10,129 from over-assessments for the year 1923.

Harty Captivates Hollywood Bowl Audience

LOS ANGELES (By Telegram).—Harty Captivates Hollywood Bowl capacity audience. We are delighted with his sensational success.

GLENN M. TINDALL.

McCormack With Columbia Concerts Corporation

John McCormack has signed a contract through his personal manager, Dennis F. McSweeney, to come under the direction of the Columbia Concerts Corporation, subsidi-



JOHN McCORMACK

ary of Columbia Broadcasting System, it was announced recently by Arthur Judson, president of this corporation.

McCormack is at present in Hollywood, Cal., where he is spending the summer. The contract was negotiated in New York, sent to McCormack for approval by air mail, discussed over the telephone, and returned by air mail with McCormack's signature. It covers the tenor's activities until 1935 for both concert and radio.

Dennis F. McSweeney, for twenty years associated with John McCormack's management, will continue as his personal manager. Mr. McSweeney will shortly move his offices to the Steinway Building where the other divisions of the Columbia Concerts Corporation are housed.

The bookings of the John McCormack tours will be under division Evans and Salter, Inc., whose roster of artists includes Galli-Curci, Menuhin, Tibbett, Schipa and Rethberg.

A National Orchestra to Close Down

LONDON.—The National Orchestra of Wales, which has been keeping up a gallant fight for a long time against financial difficulties, has found it impossible to continue to give concerts owing to lack of funds. Negotiations with the B. B. C., which has assisted the orchestra in the past, have broken down, and in future Wales will be without any symphony orchestra of its own.

J. H.

Van Hoogstraten Honored

Willem van Hoogstraten was guest of honor at a dinner tendered him by officials and members of the personnel of the Columbia Broadcasting Company on July 20 at the Hotel Elysee in New York City. Mr. van Hoogstraten was the sole speaker and expressed his appreciation of the cooperation given him in broadcasting the Stadium concerts. He also expressed appreciation of the other concerts broadcast, from which he derives a great deal of enjoyment as a listener. Mr. van Hoogstraten briefly attempted to convey to the guests present his idea that radio might become a big factor in educating the radio public to a greater appreciation of good music through their broadcasts of the Philharmonic concerts and other notable musical events.

Munich Festival Opens

MUNICH (By cable).—The Wagner Festival opened on July 18 with a splendid performance of Die Meistersinger. Conductor Hans Knappertsbusch gave an animated, rhythmic and atmospheric interpretation. The financial prospects, however, are poor owing to money stringency.

LEONARD LIEBLING.

Anna Case Marries Clarence H. Mackay

Celebrated Soprano Becomes the
Bride of Prominent Business-
man and Music Patron

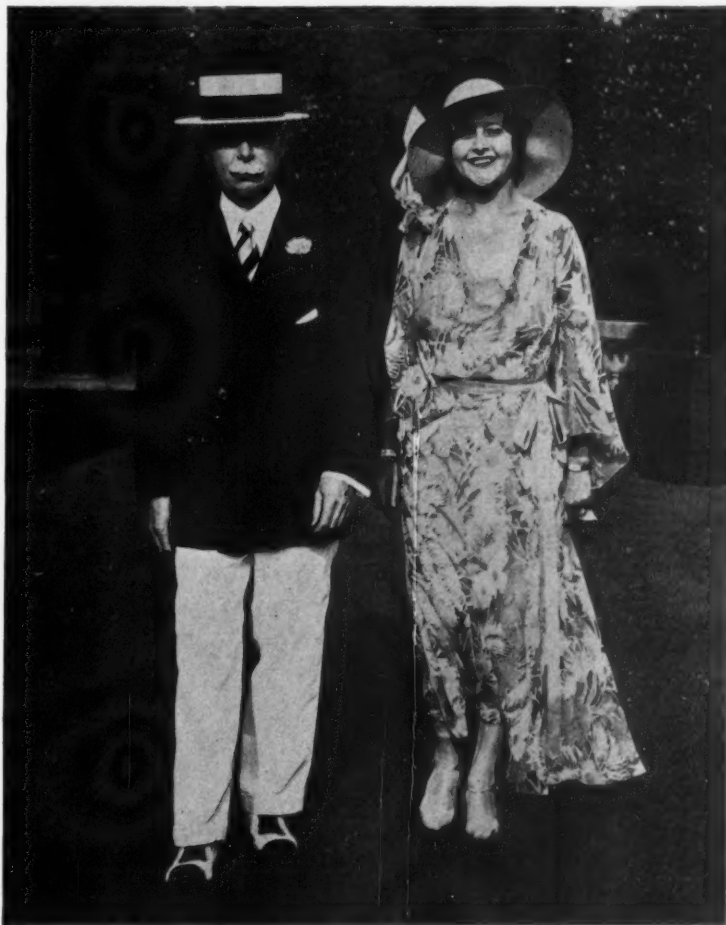
Clarence H. Mackay, father-in-law of Irving Berlin, chairman of the board of directors of the Postal Telegraph and Cable Corporation, and Anna Case, concert soprano, formerly a member of the Metropolitan Opera Company, were married on July 18 at St. Mary's Roman Catholic Church, Roslyn, L. I. The ceremony was performed by the Rev. Vincent Donovan, assisted by the Rev. Edward C. McManus. Only members of the immediate families were present. Miss Case was converted a month ago to the Catholic faith, having been confirmed by Cardinal Hayes.

She was born in South Branch, N. J., where her father was the village blacksmith. She was always interested in music from the time she was a child, and ascended the ladder until she entered the Metropolitan Opera Company, where she made the acquaintance of Mr. Mackay, who is one of the directors and is a devoted patron of music.

At the ceremony were Irving Berlin and Mrs. Berlin, who was Ellen Mackay. They were married in 1926, and, as a result, father and daughter were long estranged. It is assumed from the presence of the Berlins at this ceremony that there has been a reconciliation.

Others present at the ceremony were Mrs. Peter Van Nuys Case of South Branch, Mr. and Mrs. Kenneth O'Brien, John W. Mackay, Mr. Mackay's son, and his wife. Mr. and Mrs. Mackay left after the ceremony for a motor trip. It is reported that they will cruise for a while on Mr. Mackay's yacht before sailing for Europe early in August.

Anna Case made her Metropolitan debut in 1910 in a small role in Massenet's Werther. She sang subsequently in Rosenkavalier, in Carmen with Caruso and Farrar, and in Boris Godounoff. She has appeared frequently here and abroad in concerts and has also been seen in the motion pictures.



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ANNA CASE AND CLARENCE H. MACKAY

WHEN Vincenzo Galilei, the musician father of the great scientist Galilei, sang the first dramatic

aria ever written for the single voice, no one in the audience was more convinced as to the worth of the "new music" than the young tenor, Giulio Caccini. Of all the illustrious men who composed the famous Florentine camerata at the end of the sixteenth century, he, most of all, felt the urge to perfect and make more beautiful this noble style of music patterned after the Greek tragedy.

Having been taught singing by Scipione della Palla, Florentine, he was well schooled in the complicated vocal technic of the sixteenth century, and already acknowledged the greatest tenor of his day. Caccini was the first to give this new style to a more general public. In the church of St. Spirito in Florence, he sang an aria composed by himself called *O Benedetto Giorno*, and with such success that he was nick-named "*Benedetto Giorno*." We have seen how, together with Peri, he helped compose the first lyric drama ever written. Divorcing themselves from all

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER IV

Giulio Caccini, the Patriarch Singing Master of the New Music

[The first chapter of this instructive series of articles was published in the issue of July 4 and this, as well as the subsequent chapters have aroused unusual interest. In the fifth chapter, to be published next week, Mrs. Still writes about "Claudio Monteverdi and the Venetian School."—The Editor.]

day Giulio Caccini was known principally as the greatest tenor of Italy and, later, as the celebrated master of singing, whose school in Florence sent out many great artists.

Caccini holds the unique position of having the women in his family his most celebrated pupils, and it is said that the concerts at his home were unforgettable. Both his first and second wives were artists of the

many songs, and by some critics has been ranked equal with her father. Her daughter, Margherita, possessed a voice resonant as a silver bell, and capable of trills and runs, but at an early age she entered a monastery, where she spent the rest of her life in teaching singing. Settima Caccini, Giulio's second daughter, became a mistress of singing at the Academy of Ferdinand Gonzaga of the Court of Mantova.

France is contained in a letter asking the Duke of Tuscany for permission that his daughter, Cecchina, remain at the Court of France. He writes—"That evening I arrived at the Louvre with all my women-folks, who sang in Italian, Spanish and French to the great pleasure of the King and Queen. . . . That same evening, I was asked to allow my daughter, Cecchina, to remain to sing for the Court, as she sings better than any one else in France. . . ." He expressed a desire to visit the court of Elizabeth, Queen of England, "Who loved everything Italian." But we have no proof that the visit was made.

One of Giulio Caccini's most interesting works was the publishing of *Le Nuove Musiche*, in 1601. This is a collection of airs and madrigals written in the new style for single voices, and fashioned after the doctrine of the Florentine Camerata. In the preface of this book we have the first work of importance ever written upon singing, and for this reason Caccini is sometimes called the "Father of Bel Canto." I shall



INSCRIPTION OVER THE DOOR OF THE CACCINI HOME IN FLORENCE, WHICH, DESPITE ITS BATTERED CONDITION, IS STILL QUITE LEGIBLE.

the meaningless counterpoint of the day, they tried to invent a new music which would express the true individual sentiment. Two singers composing the first opera! How interesting must have been the hours of experiment, seeking in harmony and rhythmic accent the true interpretation, not only of the words, but the sentiment of the poetry as well! It is a great pity that the music of Daphne was lost.

There remain, however, many of Caccini's songs and ariettes, and his name has lived as a composer for their merits. In his own

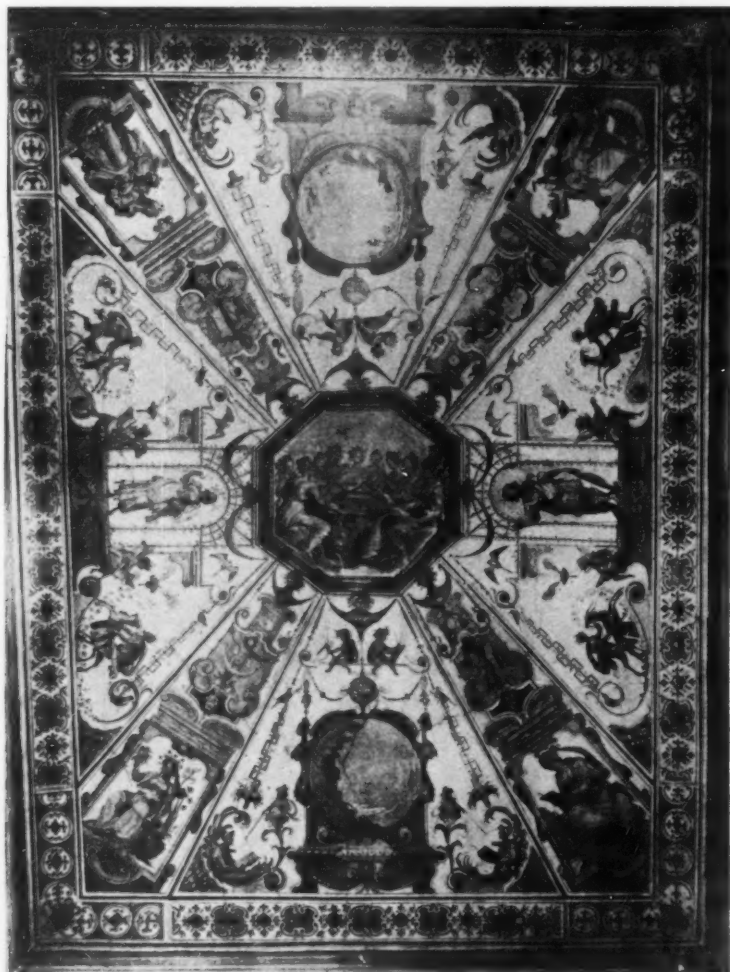
first order, and in his book, the *Nuova Musica*, he mentions the fact that they had both possessed trills of extraordinary beauty, which he, himself, had taught them. His daughter, Francesca, more commonly known as Cecchina, was one of the most cultured women and the finest singer of the early part of the seventeenth century. She has the honor of being the first woman to compose a music drama. *La Liberazione di Ruggero* was presented at the villa of Poggio Imperiale, Florence, in 1625, for the Grand Duchess of Tuscany. She also composed

In 1603 Caccini and his family were called to the Court of France by Maria di Medici, then Queen of France. Permission was given him by the Duke of Tuscany in the following words—"Permission is given to Giulio Caccini, musician, to go to Paris, being called by the Queen, and to take with him his wife, two daughters and a boy who sings and is his pupil. He is to be taken in a carriage with five mules, a pack mule and a saddle horse. He shall be given 450 ducats."

The report of his visit to the Court of

translate a few extractions from this preface. ". . . seeing on every side of me those who mistake in using long runs, both simple, doubled, redoubled and woven together, I found myself wishing to flee from the old manner of making passages, such as has been the custom, which are more appropriate for musical instruments than for voices. Custom has done this, whereas the reinforcing of the voice, the crescendo, diminuendo, exclamations, trills, grupetti and other ornaments of singing had been neglected. When

(Continued on page 11)



CEILING OF GIULIO CACCINI'S ROOM

in his home in Florence. Note the exquisite detail work of the fresco and the clear features of the figures. The house in which Giulio Caccini and his family lived stands on the street now named *Via Gino Capponi*.



FRANCESCA CACCINI, CALLED "LA CECCHINA,"

daughter of Giulio Caccini, and one of the finest singers of her day. She was praised by the poets, and the French acclaimed her a finer artist than any woman in France. She was the first woman to write a music drama and that was in 1611.

IN all the long list of indoor sports, active, sedentary or emotional, none offers more varied enjoyment to its devotees than opera—"grand" opera, to give it the flattering adjective of tradition. And in the case of opera, "grand" is a word endowed with remarkably elastic properties. The Triumph Scene of Aida on Franklin Field, Philadelphia, under the stars of a sultry summer night, with real elephants and camels borrowed from a zoo, a brigade of trumpeters, a solid brass stage-band, a couple of hundred choristers and a regiment of supes, is "grand" opera; but so is Lucia, down at the rusty old Thalia Theater on the Bowery, New York, with six kilted sons of Bonnie Napoli for a chorus and six more, sans kilts, down in the pit to impersonate an orchestra.

In contrast to many writers who take a fling at this unprotected, defenseless subject, my knowledge of opera was obtained from the inside out, so to say. To be sure I began as a spectator, for I had seen an occasional performance before that day when, innocent of what opera really was and equally innocent of the German language, I was hospitably and (on their part) unsuspectingly enlisted among the personnel of what was then a "Koenigliche Hof—und National Theater."

My first opera had been a Faust in English, heard from a half-dollar seat in the balcony of the Castle Square Theater, during the days of the excellent operatic stock company there. Blond little Clara Lane sticks in my memory as a Marguerite good as any seen since (though she probably was not), and her husband, J. K. Murray, rumbled baritonally through a very melodramatic Valentine.

Then there was a Lohengrin at the Boston Theater in the days when the Metropolitan used to visit the Hub, my introduction to Wagner on the stage, Richard Wagner disappointed me that night. It was sad to discover that the two Preludes, Elsa's Dream, the Farewell to the Swan and the Bridal Chorus took up so little time, the rest of the opera so much. Most of that rest seemed long and tiresome—and it still does.

The tenor—I forget who it was—ended the first act so hoarse he literally could not sing another note. What was to be done? There were gutturals galore and much pulling of hair. Then some genius remembered that another Wagnerian tenor, by name Baron Berthold, was a member of the operatic repertory company at the Castle Square Theater.

Yes, the Castle Square would lend Herr Berthold to the Metropolitan, though at the moment he was on the stage singing some other role—in English—and the Metropolitan would have to wait until the end of the act. Frantic activity at both theaters. At the Boston the dumb Lohengrin's costume was stripped off him. An assistant stage manager flung it over his arm, jumped into a hack—it was before the day of taxis—and dashed off to the Castle Square Theater. Herr Berthold had just come off. Out of his costume he hustled, donning Lohengrin's regalia piece by piece in the hack as it whipped back to the Boston, while at the Castle Square his understudy made ready to go on.

Owing to the heavy sets (and also to the, as a rule, heavy singers) the waits between acts are long in Lohengrin. Besides, the knight himself is not called on to appear at his wedding until well along toward the end of the second act, so Herr Berthold had quite a little time to bone up hastily on a score he had not sung for several years. And since operatic audiences are trained by librettists to accept without question a thousand unexpected and mystifying incidents and situations, when the knightly bridegroom finally made his appearance, there was not the slightest manifestation of astonishment at Elsa's sudden change of affection.

My introduction to La Boheme (the best opera Puccini ever wrote or ever will write though he live to rival Methusalem) was also in Boston, at the Park Theater, when Henry Russell was there with his San Carlo Company. This was before Fortune Gallo adopted the name for his organization and made it known all over North America. Alice Nielsen was Mimi and the late Florenzio Constantino sang Rodolfo. At the very end of the opera when Rodolfo, realizing at last that Mimi has died, utters two heart-rending cries of despair, Constantino added realism to the scene by throwing himself in agonized abandonment across the body of his dead love. Now tenors are not a light race and Constantino was not light among tenors. When his one hundred and eighty or more pounds struck its old wooden frame, Mimi's bed gave up the ghost. It broke clean and sank to the stage in the middle, the head and foot boards cocked drunkenly toward one another. There lay poor Mimi like a broadened out V, head and feet up in the air. With Spartan determination Alice Nielsen kept her eyes closed. Never a twitch nor the hint of a smile from her or from Constantino indicated that either found anything unusual in the situa-

tion. Even the audience, under the spell of what had been up to that moment a truly moving performance of that gripping final scene, kept from laughter during the few bars of orchestral postlude before the curtain descended, though it was convulsed with merriment the second after.

Only a few days ago I recalled the incident to Miss Nielsen who—bless her!—hardly looks a day older now than she did those twenty years ago and still has that lovely, sympathetic voice.

"How you ever kept from laughing in that ridiculous situation is more than I un-

American-loving friend who had rashly vouched for me. There was a man there ahead of us. I looked at him and then looked again, to be sure I was seeing right. He was in full evening dress—swallow-tail, white tie, even white kid gloves.

"What's the matter with him?" I demanded.

"Nothing," answered my chaperone. "He's just waiting to see the Intendant. By the way," he added, "you'd better tell him that the trunk with your dress clothes hasn't arrived yet."

"Listen," said I, "if anybody is going to

THE late Harry Osgood—he was H. O. Osgood officially but Harry to his friends, and no man ever had more friends than he did—was for many years connected in one capacity or another with the MUSICAL COURIER. He was, somewhere back in 1911 or '12, MUSICAL COURIER correspondent in Munich and Vienna, making his headquarters in Munich. He used to go occasionally to Paris to visit the then correspondent in that town, and Marc A. Blumenberg, the owner, who lived there, and these visits were a joy, an endless round of good tales, adventures in art and with artists. A pity that some genius could not reproduce them with their atmosphere on paper.

Harry Osgood was always greatly interested in opera. In Munich he was répétiteur at the Royal Opera House, and when he came to New York, just after the outbreak of the war, he very soon became "one of the bunch" at the Metropolitan. He was a most intimate friend of dear old Billy Guard, and a portrait of him, looking like a bloated bond holder, hangs in Billy's sanctum at the "Met" for all to see,—at least, all who have the privilege of entree to that corner of the Temple of Art.

Harry Osgood was known outside of his social activities. He was a composer of note, most of his works published by Ricordi, in other words, Maxwell (George is gone too!), and several of them sung by John McCormack; he wrote the best of books on jazz, and was on friendly terms with many of the leaders in the jazz field; he was Associate Editor of the MUSICAL COURIER; he did some broadcasting (for the MUSICAL COURIER), and was active in other ways.

But best of all Harry Osgood loved opera, the artistic atmosphere of the opera house. He used to say it was the only place in America where there was to be found a touch of the artistic atmosphere of Europe.

derstand," said I. "I've admired your fortitude ever since."

"Laughing!" she exclaimed. "Laughing! That's the last thing I wanted to do. Constantino did it on purpose for a practical joke. I was so mad I could have bitten him. I believe I should have if I could have reached him. Laugh, indeed! I never forgave him."

It was The Mikado that finally started me off to Europe. They were raising money to build a hospital in the old Massachusetts home town, so—being the local "putter-on" of anything musical, from minstrel shows up—I coached and conducted a performance of the Gilbert and Sullivan masterpiece that materially swelled the fund. It also materially swelled my own ideas of my talent for conducting. However, something warned me that I might not be quite ready to step to the desk at the Metropolitan, so I modestly decided to go to Europe and see if there was somebody there who knew a little more about opera than I did, or at least as much. How musical journalism stepped in, claimed me for its own and saved the tottering perches of Artur Bodanzky, Nikisch, Felix Mottl, Felix Weingartner, et al, is another story.

Through the intercession of a friend at court who had lived long in America and liked Americans and through the kind indulgence of good-natured Felix Mottl, I was duly accepted as "voluntär Chorrepititor" at the Munich Opera, the "Royal Court and National Theater" as it was in those days, though they have dropped the "royal court" part of it since 1918.

"Voluntär" means that you work for glory and the chance to see from behind how opera is operated. "Chorrepititor" is a high-sounding word best translated by "maid-of-all-work," or still better, "maid-of-any-work."

Your first duty when you become a unit in the personnel of a Royal Opera House is to make your bow to the boss, the Intendant, as his title goes, often (as was the case at Munich) a snuffy, self-important little man, with exalted ideas of his own ability. A few days after I "joined up" I walked into the Intendant's ante-room one morning about eleven, accompanied by the



HARRY OSGOOD.

This snapshot shows "H. O." Osgood in a characteristic pose. It was taken following one of his fishing trips, which he always enjoyed thoroughly.

lie to the Intendant, you'll have to be the one. My German doesn't reach as far as that by a long shot."

But when our turn came, His Excellency (oh, rather!) didn't seem to mind my American blue serge, or if he did I couldn't understand what he said about it, for at that stage I spoke little German and understood less. At any rate an impressive looking contract, indenting me for a year, was duly made out and signed and sealed by both of us.

My first bit of contract was not assigned to me until I had been allowed a month or two in which to hang around and familiarize myself with people and things. Then it was conveyed to me that I was to descend into the orchestra pit and perform upon a Glockenspiel, as called for by Dr. Richard Strauss in the score of Salome. Great was my relief to find that the Munich Glockenspiel was not played on dashingly with little hammers in the manner of other Glockenspiel I had known, but operated by means of a curtailed piano keyboard. (This instrument may be described as a metal edition of the wooden xylophone, beloved of vaudeville musicians.)

Playing the Glockenspiel in Salome is an occupation I can recommend to anyone of sedentary habits and a placid disposition. It is not violent exercise. You sit there with the orchestra and read along for seventy-five pages or so in the piano score until somebody on the stage sings, "The moon is like a silver bowl tonight—" or words to that effect; whereupon you raise your right hand gently and perform a little phrase of seven notes—tinkle, tinkle. That's the silver.

Later on, to be sure, in the famous dance and again at the very end, there comes a chance to assault the machine quite violently with both hands at once, though as all the rest of a great orchestra is scraping, blowing and pounding its hardest at the same moment, it is difficult to achieve any prominence, even at that. You hang the keys with all the strength you have, however, in the hope of getting even with the fourth horn. The fourth horn sits right beside you in the crowded pit. After a Salome evening spent in the immediate vicinity of the fourth horn, you have no further fear of Gabriel's loudly touted (and tooted) trumpet. You know you will sleep on undisturbed when

its momentous blast sounds.

My first Salome performance was modest to the

point of self-effacement. If anybody heard the Glockenspiel that evening, he must have been sitting nearer me than the conductor, for I took the utmost pains not to play loud enough to capture that gentleman's attention. In later performances I acquired confidence to a marked degree and tinkled away bravely, without fear or shame. In fact, I still claim the Salome Open Glockenspiel Championship and stand ready to meet all comers. I have dashed through Salome under many different conductors, including Felix Mottl and, on one notable occasion, tinkled manfully under the baton of Richard Strauss himself, escaping without a single glance of caution or a word of rebuke.

In fact, though I never won a title—not even "Kammermusiker"—nor got as much as an encouraging pat on the shoulder, I am sure my expert manipulation of the innocent instrument attracted attention in high quarters, for when Elektra came along, I was again assigned to the Glockenspiel. Elektra is a better opera for the Glockenspieler than Salome. He is not seated so close to the fourth horn. In the intricate Elektra score, even the triangle requires the loving attention of one man all for itself; at least R. S., having no union wages to pay, insisted on one when we played it under him in Munich. And it was the triangle player who was my side partner in the orchestra.

To be sure, a triangle industriously whanged can make as much noise as a fourth horn or a horn of any other number, but the whanger's strength gives out long before a horn blower loses his wind, besides which good Dr. Strauss has mercifully given the triangler mercifully little to do. Furthermore my loud passages and his generally came together, so that if he triangled me deaf, I glockenspieler him likewise.

The unfortunate part was that the triangle man was a fellow-countryman. We Americans are sometimes too energetic. A German would have taken that triangle more calmly.

Strauss' most popular opera, Der Rosenkavalier, was to follow in Munich only two days after its premiere at Dresden. For some reason the preparation of the vocal score (voice and piano) was delayed. The singers learned their parts from advance proofs, furnished one act at a time, and rehearsals for the first and second acts were well under way before the music for the third was received. Strauss himself, whose home was then at Garmisch in the Bavarian Alps, about fifty miles south of Munich, came frequently to rehearsals, seeming more interested in the Munich production than in the Dresden premiere. One morning after a rehearsal he invited the singers into a big dressing room, sat down at the piano and played through the third act, occasionally pausing as he went along to explain the situations, singing a snatch here and there in the traditional "composer's voice,"—invariably bad. It was a treat, a real event in one's life to be present at the first hearing anywhere of so fine a work as that third act, played and explained by the genius who created it. Imagine hearing the beauties of the famous trio unfolding for the first time!—and Strauss, having a musical audience, (Continued on page 10)

In Next Week's Issue

OEDIPUS REX and the OBJECTIVE MUSIC DRAMA

By Leigh Henry

Also continuing
the present series
of articles on

THE HISTORY of the ART OF SINGING

by Dorothy Fulton Still

The Bartered Bride Delights Large Ravinia Audience

Rethberg at Her Best in Smetana Work and Windheim Makes the Most of the Comic Wenzel—Macbeth, Jagel and Danise Score in Rigoletto—Aida Substituted at Last Moment for Trovatore—L'Amore dei Tre Re Brings Thrills With Bori, Johnson, Lazzari and Danise in Principal Roles—Repetitions Also Well Given

RAVINIA.—The first performance this season of Smetana's Bartered Bride was given with the same cast that performed so well at its Ravinia premiere last year, and the same praise that was bestowed on the management at the time is to be expressed anew. It may be stated, however, that the orchestra under Louis Hasselmann played the lovely music even more effectively than previously and though the singers, chorus and ballet were excellent, the prime pleasure was derived from the reading of the score by the conductor and the beautiful interpretation by his virtuoso players.

Elisabeth Rethberg, in glorious voice, sang the role of Marie with that beauty of tone that has made her famous the world over. She was feted buoyantly all through the evening and success was never better deserved. Mario Chamlee as Hans duplicated his triumph of the past season. The role suits him well vocally as well as histrionically and he, too, got several "big hands" throughout the performance.

It may be stated in all truth that as the stammerer Wenzel, Marek Windheim made the hit of the night. The role, of course, sings itself, as one says in the parlance of grand opera, yet the young tenor was extremely funny and to his high-class comedy was due a large part of the merriment of the performance.

Louis D'Angelo, a very versatile artist, was cast as Kezal, and he, too, won his share of plaudits as his work left nothing to be desired. Ina Bourskaya made a great deal of the part of Kathinka. In character roles Bourskaya is always at her best and her Kathinka may well be taken as model by others.

The balance of the cast was more than adequate, the chorus sang well, the ballet performed its task with understanding and, though Ruth Page danced well, her solos had not the stamp of authenticity. They might have been either French, Italian, Spanish or American but not Bohemian, yet the public cared not and rewarded her efforts with salvos of plaudits.

LA BOHEME, JULY 12

Boheme was repeated with the same cast heard previously, with the lone exception that the role of Rodolfo was given to that sterling tenor, Edward Johnson, who reaped the full favor of his listeners.

RIGOLETTO, JULY 13

Rigoletto is a drama, yet the pathetic note was sadly missing at the performance under review. That the opera was beautifully sung by all its interpreters is not quite sufficient in this Verdi dramatic work. Danise sang the title role remarkably well, but for some unknown reason on this occasion he acted as though bored and by so doing missed the many fine points he has attained in previous seasons. Neither hatred nor paternal love were registered; nor did he in the first act show the fear that sent him fainting at the foot of the throne after Monterone's malediction. Why collapse when listening calmly to the oath of vengeance of an enemy? One should build up a climax, or those not acquainted with the plot might think that Rigoletto was tired and laid down!

Frederick Jagel sang gloriously the music given to the Duke of Mantua. As a matter of fact, he is incontestably one of the very best ever heard at Ravinia in the role. The

voice is fresh, young, robust, well used and of lovely quality. Thus, as a singer the young American rose to stardom. Jagel's success here in his two appearances presages well for many happy performances whenever this new tenor is cast.

Macbeth as Gilda is really a delightful artist, one who improves annually and whose simplicity and modesty is always so apparent as to add to her many other virtues. She sang with telling effect the Caro Nome. As a matter of fact, she has never sung the difficult aria so well in these surroundings. The voice today is more meaty, rounder, the quality is more velvety, and all in all her Gilda is charming. She was feted to the echo and her performance as Gilda will be remembered as one of the important events of the Ravinia season.

The Sparafucile of Virgilio Lazzari, the Monterone of Louis D'Angelo and the Madgalena of Ada Paggi are all old acquaintances and as heretofore they gave complete satisfaction for the manner they handled their respective roles. Papi conducted.

AIDA, JULY 14

*Trovatore was to have been given, but unfortunately Mme. Rethberg's indisposition compelled Louis Eckstein to substitute a repetition of Aida. As Ravinia is located twenty-six miles from Chicago and as we travel during the season to this beautiful spot more than twenty-five hundred miles in the eleven weeks, our physical endurance does not permit us to go to repetitions. Often this is regrettable, especially when a young and successful singer such as Hilda Burke is entrusted with such roles as Aida. From reports at hand, it may be stated that she was as successful as the daughter of

Chicago

(Continued from page 5)

sohn in a manner which won him the applause of a goodly audience.

In this same series, Viola Cole-Audet gave a piano recital on July 16, in which she had the assistance of Michel Wilkomirski in her own sonata in G minor, for piano and violin. Both as pianist and composer, Mme. Cole-Audet scored success with her listeners.

RADIE BRITAIN TO EUROPE

Radie Britain, composer-pianist, sailed July 18 on the Empress of Britain for England, where she will attend the Contemporary Composers festival. She will also attend the Bayreuth, Salzburg and Munich festivals, returning to Chicago September 10 to reopen her studio in piano and composition.

HENRIOT LEVY AND BUTLER IN JOINT RECITAL

Notwithstanding the hot wave that Chicago has endured in the last few days, Kimball Hall was jammed to its doors, on July 15, to hear two of Chicago's foremost pedagogs and musicians—Henriot Levy, pianist, and Herbert Butler, violinist. The recital was given as one of the summer series, by members of the faculty of the American Conservatory. The program was opened by the two artists with a sane and interesting interpretation of the Beethoven C minor sonata. After this Mr. Levy was heard in a group by Chopin, in which he rendered the F minor Ballade, the F minor and F major Etudes, the F minor Mazurka, the A flat

major Valse and the Barcarolle. Mr. Levy has long been recognized as one of the foremost Chopin interpreters and the manner in which he played this group was not only a rare treat for the many students but also for the teachers and music-lovers on hand. Annually, Mr. Levy gives a piano recital here, but though the thermometer registered up in the nineties on this occasion, his playing eclipsed any of his previous efforts in this city. Beauty of tone, fleetness of fingers, impeccable technique, illuminating interpretations were among the many virtues that made his contribution to the program so much enjoyed that after each number the hall re-echoed with the plaudits of a delighted audience.

L'AMORE DEI TRE RE, JULY 15

Thrilling is the Ravinia performance of L'Amore dei Tre Re. Although Lucrezia Bori, Johnson, Lazzari and Danise have accustomed us in seasons gone by to look upon their interpretation of the Montemezzi dramatic opera with respect and admiration, they surpassed themselves on this occasion and at the close of the big scene of the second act the audience went wild with excitement, recalling the principals and Conductor Papi many times before the curtain with vociferous applause and shouts of approval.

Glorious was Bori as Fiora, a role which she interprets with much originality and which she sings with great beauty of tone. Her vis-a-vis, Johnson, was equally successful in the delineation of his role. His youthful appearance added materially in giving the note of realism to his fervent acting and splendidly sung was the duet between Bori and Johnson, who played to one another and who sang their love with the passion required by the composer and expected by the auditors.

The role of Manfredo is an ungrateful one, yet Giuseppe Danise lent his fine voice to the baritone part, which under his treatment took on prominence in the drama.

Lazzari has been heard time after time as the old blind king and on each occasion he seems to make it even more potent. At least he created that impression and by so doing made a hit all his own. A lengthy paragraph could be written regarding the work of Papi and his orchestra, yet in stating that the men in the pit and their able conductor were as successful as the singers on the stage, will suffice to prove that the performance of L'Amore was as near perfection as is possible.

MAROUF, JULY 16

Marouf was repeated with the same cast that performed so well at previous presentations of this popular French opera.

DOUBLE BILLS, JULY 17 AND 18

The performances of Cavalleria Rusticana and Pagliacci on Friday and of La Vida Breve and The Secret of Suzanne, on Saturday night, will be reviewed next week.

RENE DEVRIES.

major Valse and the Barcarolle. Mr. Levy has long been recognized as one of the foremost Chopin interpreters and the manner in which he played this group was not only a rare treat for the many students but also for the teachers and music-lovers on hand. Annually, Mr. Levy gives a piano recital here, but though the thermometer registered up in the nineties on this occasion, his playing eclipsed any of his previous efforts in this city. Beauty of tone, fleetness of fingers, impeccable technique, illuminating interpretations were among the many virtues that made his contribution to the program so much enjoyed that after each number the hall re-echoed with the plaudits of a delighted audience.

Mr. Butler also played a solo group—his own Impromptu, Mosquitoes by Blair Fairchild and Moszkowski's Ballade. A very serious musician, Mr. Butler's fine violinistic ability was reflected in his playing. He concluded the program with the Schumann Carnival opus 9.

CZERWONKY-TARNOWSKY GIVE RECITAL

One of the events in music during this hot summer month was the sonata recital given under the auspices of the Bush Conservatory, by Richard Czerwonky, violinist, and Sergei Tarnowsky, pianist, in the Recital Hall of the school on July 10. The hall was not large enough to accommodate all the students, and friends of the school. The stairway as well as the back of the hall was jammed with listeners who royally feted the two distinguished musicians. The works presented were the Dohnanyi sonata, C

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sharp minor and Richard Strauss Sonata in E flat major. The manner in which those two compositions were rendered brought the audience to high pitch of enthusiasm.

AMERICAN CONSERVATORY NOTES

Piano students of Evelyn Chase and Mildred Waugh were heard in recitals in Conservatory Hall on July 8 and 9.

Adele Broz, student of Rudolph Reuter of the piano faculty, appeared in recitals during the past season before the Three Arts Club, Speedway Hospital, Junior Association of Commerce, Bohemian Charitable Association; as soloist with the Little Symphony Orchestra at the Morton High School and has also played over the air.

Walter Merhoff, baritone and student of Karlton Hackett, returned to the Conservatory recently after a successful season with the R K O vaudeville circuit. Mr. Merhoff has been singing the leading baritone roles with the Thavin Opera Company for the past two summer seasons.

John Lewis, student of Frank Van Dusen of the organ department, is organist and choir master at St. Matthew's Episcopal Church, Evanston, Ill.

Betty Dando, pupil of Elaine De Sellem, who won the National Welsh Eistedfodd prize last year, has been singing with unusual success in Columbus, O., and in and near Chicago.

JEANNETTE COX.

Hughes Artist-Students in Recital

On July 15, Teddy Risech and Esther Bienfang presented the second program in a series of six recitals given in Edwin Hughes' New York piano studios during his current summer master class. Miss Risech is a graduate of the National Conservatory in Havana, Cuba, and has already appeared four times with orchestra in the Cuban capital. Miss Bienfang is head of the piano department in Whitman College in Walla Walla, Wash.

The program presented Bach's English Suite No. 3, G minor, and a Beethoven sonata played by Miss Risech, and the Saint-Saens concerto in G minor played by Miss Bienfang. Miss Risech is an excellent pianist. The clarity and beautiful style of her performance of the Bach number, the brilliant technique and feeling of the Beethoven alike brought her repeated recalls from the audience. Miss Risech finally granted an encore, the Arensky Etude in F sharp.

Miss Bienfang displayed her thorough musicianship throughout the Saint-Saens work. The first movement kept the unity of the rhythmic line and gay humor well defined; the sparkling grace of the second movement came out under facile fingers, and the last movement was taken at a fine tempo and worked up to a climax which aroused a storm of applause. Both these young artists played in the Hughes master class programs for the first time this year.

Maurice Arnold Honored

At a recent concert of the Goldman Band. Four American Plantation Dances by Maurice Arnold were scheduled. Mr. Goldman happened to spy Mr. Arnold in the audience and very graciously beckoned the composer to step up to the podium. When the gentleman did so Mr. Goldman handed him the conductor's stick, asking him to conduct.

It was all very spontaneous and very informal, and the little incident took the audience by storm. Mr. Arnold's retiring nature has prevented him from being a public figure to which the merit of his compositions entitle him. More than this, he is the inventor of Arnold's Educational Chimes, an instrument for children made to prove his theory that a range beyond three tones exceeds the ready grasp of small children.

Budapest Opera for Chicago

The Budapest Opera is announced as one of the principal attractions for the 1933 Chicago Exposition, after which the company will make a short tour. The Hungarian government has authorized the arrangements.

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PAVEL LUDIKAR



"A creative Tragedian" (April 4, 1931)—wrote Philip Hale, the distinguished Boston critic, and Ludikar lived up to this statement in his latest portrayal of Golaud in *Pelleas and Melisande*.

COMMENTS ON BERLIN RECITAL

September 23, 1929

His was an outstanding success. His luscious baritone has a noble masculine tone quality; fine culture characterized the arrangement and execution of his program, sung in five languages. Ludikar is an artist who creates out of his innermost being. Whether it be the Sacred Songs of Beethoven which he interprets or the beautifully sung Czech songs of Smetana, Dvorak, and Novak, whether he relates the bizarre tales of Stravinsky and Poulenc, he always dominates through his art of expression, the sure grip of spiritual and musical contents. The accompaniment was supplied by Anton Bednar, with the exception of one song, called Peace, an original composition of the singer, making use of third- and quarter-tones, which the artist himself interpreted at the piano with great temperament.—*Berliner Tageblatt*.

It was a joy to make the acquaintance of so excellent a singer, who, (what a rare exception!) is also a many-sided talented musician as well. Ludikar's voice commands a velvety and rich quality. He is a master of interpretation, of a high intelligence and of that earnest nobility which distinguishes the chosen few. He achieved splendid success.—*Deutsche Allgemeine Zeitung*.

A splendid performance, flawless in program-building as well as in execution was Pavel Ludikar's concert in Beethovensaal. Ludikar commands a deep, rich, Slavic legato-voice. In his program, rendered in five languages, he goes through the gamut of emotions which reaches from Beethoven to Stravinsky, and embraces easily the subtleties of Poulenc's *Bestiaire*. His is an aristocratic art which shone especially in the beautiful and rarely heard songs of Smetana and Novak.—*B. Z. am Mittag*.

Spiritual, vocal and musical culture make the concert given by Pavel Ludikar an exceptional event. This experienced operatic singer showed himself a sure and absolute master of different moods and of many languages. An interesting artist whom we would wish to hear more often, especially on the operatic stage.—*8 Uhr Abendblatt*.

Pavel Ludikar of the Metropolitan Opera bestowed on his listeners in a chosen program all the graces of the most genuine art.—*Welt am Montag*.

Pavel Ludikar's beautiful baritone shone in the best light through his perfect art of singing. This creative artist, rich in spirit and good taste, knew how to evoke a strong impression with his intelligently chosen program. Such an evening of songs rehabilitates the fading fame of this category of productions.—*Neue Berliner Zeitung*.

The impression of Pavel Ludikar's concert was one of a rare mixture of artistic knowledge and feeling of a high spiritual level, a rather unusual characteristic in an opera-singer. Pavel Ludikar is an interesting type with a splendid forehead and well-defined features. His artistic poise and masculine spirituality are the dominating factors of his personality. His voice, a distinctly beautiful baritone, schooled in the Italian bel canto, attains a wonderful power of expression. His head- and chest- registers blend perfectly as he proved in flawless passages and finest nuances. Thanks to surely mastered breath-control his sonorous voice has a far-carrying quality. Characteristic

BASS-BARITONE OF THE METROPOLITAN OPERA COMPANY FOR FIVE SEASONS

During Pavel Ludikar's five years' association with the Metropolitan Opera Company, he has been heard in thirty roles in three languages, while in the recital field he sings fluently in thirteen tongues. Before Mr. Ludikar came to the Metropolitan Opera, he filled engagements in some of the greatest opera houses of the world: La Scala in Milan, the Royal Opera in Dresden and Turin, the Colon of Buenos Aires and also at the opera houses in Paris, Rome, Prague, Vienna, Budapest and Havana.

Mr. Ludikar has demonstrated also his varied talent outside the realm of singing; it was as an accompanist that he first visited this country at the age of nineteen and he has appeared professionally as a pianist; he is the composer of a number of songs and directed mis-en-scene during the Mozart Festival in Paris in 1924. He was originally educated for the legal profession, but his mother was an opera contralto; his father a professor at the Prague Conservatory and a Prague opera conductor. Therefore it was only natural that he should turn to music.

of the fine musical taste of this opera-singer, is the fact that not a single opera aria appeared on his program, which included the Six Sacred Songs of Beethoven, Negro Spirituals, arranged by Burleigh, songs by Stravinsky, Poulenc and prominent Czech composers. Each was re-created in its own particular mood. We could have listened for hours to this exceptional musician and strange opera-singer. Towards the end of the interesting program this many-sided artist emerged also as a composer by singing his own song Peace in the words of Heine, which is written in third- and quarter-tones, and was most impressively interpreted. He proved himself an experienced pianist as he played his own accompaniment.—*Berliner Börsen-Zeitung*.

PRAGUE RECITAL

October 2, 1930

The autumn concert with which Pavel Ludikar for many years past takes leave of his Prague audience before sailing for New York to fulfill his engagement with the Metropolitan Opera, has become a regular feast of the purest art. Ludikar ranks as one of the foremost artists of the time and holds today the first place amongst our representatives abroad. He excels in high artistic and musical intelligence. His voice has a wide range, freshness of tone, delicacy and brilliancy of the high notes, richness in the low and middle-registers,—all perfectly balanced. It has the capacity to express every mood whether sentimental, characteristic, serious, tragic or gay.—*Národní Politika*.

Ludikar's concert towers above the flood of the season's productions like a gleaming lighthouse! There once more shone the most genuine art and again we experienced the rare and profound emotions, unmarred by the slightest disturbing shadow. Every song as sung by Ludikar is a perfect harmonious combination of the highest technical art of singing and of the deepest emotional inspiration. The first half of his program was devoted to the works of Vítěslav Novák. We have heard these songs a countless number of times but never had we felt their beauty so persuasively, never had we heard them interpreted with such piety and profound understanding. What Ludikar did this evening for the compositions of Novák will never be forgotten.—*Národní Listy*.

As every year, Pavel Ludikar gave his annual concert in Prague. We admired again the suggestive power with which he captivates his listeners. Next to his well-known and appreciated vocal qualities, he excels with his rare, ideal diction, his taste and especially with the capacity to evoke the right mood. This time again, scores of music lovers were turned away from the box-office, and his success once more was overwhelming and spontaneous.—*Prager Presse*.

Ludikar's personality is the center of attraction for the lively interest of our artistic and social circles, and deservedly so, for his art has matured in the greatest musical centers and on the scenes of the world's leading opera houses. His exemplary diction is in harmonious accord with the interpretation of the musical phrase. His appearance subjugates through the charm of his artistic individuality as well as his personal magnetism.—*Lidové Noviny*.

The opening of the concert season has belonged for many years to our famous artist Pavel Ludikar. To have him interpret a song is already a sure guarantee of its certain success. His mastery of rendition and his penetration of the musical and poetic contents, his persuasive, unaffected delivery overwhelms his listeners. His purity of style is unrivalled.—*Venkov*.

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Along the Operatic Skirmish Line

(Continued from page 7)

played with none of the indifference he often displays in public. The act contains some of the finest pages in all Strauss, which means in contemporary music, for R. S. is still a giant among pigmies compared to the musical heroes of Germany today, Schoenberg, Mahler, Schrecker, Pfitzner or any of the younger men.

The daily doings inside an opera house are prosaic enough for the participants. It is only when some new work is in preparation that every one concerned shares a little in the creative joy of the real creators, the composer and his librettist, helping to realize for the eye and ear what has hitherto been only dream pictures seen by the mind and (as far as the orchestra score is concerned) fantasies in sound, heard through the same agency. This article has no intention of going into the daily routine, differing little from that of any other factory, except that the finished product is less tangible. Once in a while, however, something occurs to disturb the serene progress of a performance. So many cogs must fit exactly into each other that one of them is bound to slip occasionally. Sometimes—as in the case of Alice Nielsen's bed—the audience is in on the joke; more often only those behind the footlights know of it.

The elaborate mechanical devices called for by Richard Wagner's dictatorial stage directions in the Ring of the Nibelungen are the not infrequent cause of these contretemps. When you sit comfortably in your seat and see a scene like the first one in Das Rheingold, the depths of the Rhine, unfold without a hitch, you have little idea of the manifold unseen activities going on before you. Nothing in all opera is more interesting to watch from the stage.

It takes a courageous and intelligent woman to sing the part of a Rhine Daughter. She is called upon to carol gaily, without missing a single one of the often difficult cues, the while, strapped tightly into a steel framework, she swings up and down, back and forth, frequently twenty feet above the stage. Besides all this she must waggle her arms while moving and paddle with her hands when standing still, to impress the audience with her amphibian accomplishments.

This scene (at least, as played in Munich fifteen years ago) called for more stage hands than any other in the whole repertory. There was the entire regular crew of eighty—scene handlers and shifters, property men, electricians and mechanical helpers—and forty extras, distributed under the stage and in the fly galleries. Besides this then there were no less than seven musical assistants in addition to the stage manager, the prompter and, last but not least, the inspector. The inspector—"Inspizient"—is a sort of glorified call boy, master of a whole board full of push buttons. He rings for the artists, he rings for the scene changes, and he rings for a dozen other things. A handy individual, his duties are myriad. He must have the patience of Job and the hide of a rhinoceros, since by virtue of his position he is the official stage "goat" on whom are visited the vagaries of scores of operatic temperaments.

With all this assemblage of over one hundred and thirty individuals for this Rheingold scene, never once, in the course of the twenty or more performances which I witnessed, did I see a slip of any sort. Each one had a certain position and certain duties. My own assignment, for instance, was to eclipse the Rheingold itself. Alberich, you remember, at the very end of the scene, climbs up the rocky pinnacle and steals the gold, which glitters with the assistance of a hidden electric bulb. My business was to

keep my eyes on Alberich. The moment his arm was raised to grasp the gold (at a certain musical cue, of course) my arm dropped and the particular electrician in charge of the "gold" switch pulled it on my signal, "dousing the glim," as certain cousins of ours are reputed to phrase it.

In spite of the crowd on the stage there was not the slightest confusion. Assurance was made doubly sure by a scenery rehearsal the morning of every performance of Das Rheingold, no matter how often it might be given. While the chief musical assistant played the whole scene on the piano, everything was gone through with the same exactitude as in the evening. The only difference was that the Rhine Daughters themselves were not compelled to fly. They grouped around the piano and sang while three members of the ballet earned a few extra marks by going through the aerial stunts in their places. Watching them must have been rather a doubtful pleasure for the Rhine Daughters.

No Rhine Daughter can complain of lack of attention, once in action. Each one claims the undivided attention—yea, even solicitude—of no less than nine men. The frame in which she is strapped is suspended from a small wheeled truck that runs on a cross-stage track high up in the flies. One set of ropes pulls this truck back and forth, moving the helpless daughter from one side of the stage to the other, another set raises and lowers her frame. Each set is operated by two men and each pair of operators gets its cues from a special musical assistant.

Then attached (literally) to her mermaid person are two stage hands, clad in monkish gowns of black, the better to conceal their movements from the top galleries. Each monk holds the end of a stout cord. One cord is attached to either end of the frame and the duty of the monks is so to brace themselves that there shall be no sudden unnatural spinning around of the daughters under the influence of a sudden halt. These monks earn their money, invariably ending the scene panting and breathless. The total of personal attendants per daughter is raised to nine by the special musical assistant assigned to each one. A score of the opera in his arms, he moves about the stage with as much dignity as he can muster under the circumstances, keeps as near under his particular Rhine Daughter as the dashes of the monks permit, and whispers to her the sweet words she is due to sing next. In other words he acts as special prompter, while the regular prompter devotes himself (often herself) to feeding Alberich. The end of the scene is invariably the same. As Alberich steals the gold and the lights suddenly go out, the three Rhine Daughters are pulled way over to stage-right and low-

ered into the midst of all the confusion attendant upon the quick change of scene that is going on all around them. But this does not disturb them. They pay no attention to it. "Self-centered" is a mild way to describe their condition. As two or three assistants hastily unstrap each one, there pours from three pairs of maidenly lips, no matter how long their experience in subaqueous navigation of the Rhine, three steady streams of protest and invective that are peculiar to this species of mermaid. Being the belles of the ball, so to say, with the undivided attention of twenty-seven stalwart males (not to mention the audience) fixed upon them for half an hour by no means compensates for the task of "saying it with music" and smiling and looking pretty all the while their principal energy must be devoted to fighting off sea-sickness. Rhine-Daughtering is picturesque,—but it is considerable of a strain on the nerves—and the stomach.

There is another woman in the Ring upon whom Wagner calls for the performance of a decidedly acrobatic stunt—Brünnhilde in Die Götterdämmerung. In the final scene she is supposed to vault upon the back of her faithful nag, Grane, and dash into Siegfried's glowing funeral pyre up-stage, right. Tradition says that reckless Amazons of the early days actually did this, but I have never seen a Brünnhilde so daring. The usual solution is for the prima-donna at the end of her long scene to go off left, gracefully leading Grane by the bridle. A moment later horse and rider dash across the back of the stage, left to right, seemingly more or less straight into the steam-heated and electric-lighted pile of logs. (Sounds like the advertisement of a flat to let, doesn't it?)

Only we on the inside know that the second Grane and Brünnhilde and rider are neither Grane nor Brünnhilde. While the real Brünnhilde is on the way to her dressing rooms and the real Grane, in charge of a groom, quietly munching a lump of sugar, a second horse like unto her, mounted by a groom (in my days from the Royal Stables) who has exchanged his manhood for the wig and costume of Wotan's famous daughter, perform the act of immolation—just like the old Uncle Tom's Cabin companies with their two Little Evas, or still more like doubling for a star in the movies of today.

That, anyway, is the way the scene ought to go. One morning we were rehearsing it with a new Grane, unused to the stage, a restless pawing, youthful Grane, in marked contrast to the steady, nerveless old hacks generally employed. A groom held one side of her head while Brünnhilde held the other side and sang. This, incidentally, did

not tend to calm Grane any. When the time came for her exit sometimes she went only too willingly, while sometimes she had fairly to be gotten off by a combination of coaxing and shoving. The result was that the second horse, waiting with her pseudo-Brünnhilde to immolate themselves properly, could not be sent off to do so at the designated cue, for several times when the cue arrived Grane No. 1 was still thoroughly present on the stage. Finally good Prof. Fuchs, the veteran stage director, said to the musical assistant whose duty it was to give the cue, "Don't pay any attention to the score. Just watch when Grane comes off and then send the second one across immediately."

At the performance the new Grane was even more nervous than at rehearsal. Hardly had Brünnhilde begun to sing before Grane, despite the efforts of the groom to keep her quiet, commenced to champ and paw and fidget about till she was a real danger to the singer and to the crowd on the stage. So Brünnhilde said a quiet, wise word to the groom, who led Grane off the stage in the middle of the scene, perhaps ten minutes earlier than she was due to leave go, leaving Brünnhilde singing away at full lung power, though horseless.

But she had forgotten that musical assistant. He was a literal man and he obeyed orders. The minute he saw Grane led off, he waved his hand. Onto the stage dashed Grane No. 2 and that groom-Brünnhilde. Imagine how astonished that German audience, steeped in the tradition of Wagner, was to see two Brünnhildes at once, one of them singing away for dear life up front, while the other dashed wildly about the back of the stage, bent upon immolating herself upon a funeral pyre that wasn't even built, let alone lighted!

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Covent Garden's Italian Season Proves Best of Recent Years

Romani's Fedra Given Fine London Premiere—Gigli Triumphs Again—A Great Baritone—Covent Garden's Debt to Serafin—The Russians Depart—Recitals Fade Out

LONDON.—What is generally acknowledged to have been the best international season of opera at Covent Garden for several years has come to an end. True, it contained nothing startling, but gave us some magnificent individual performances, a generally well-knit ensemble, and fine orchestral playing.

The only novelty of the season was Romano Romani's sixteen-year-old opera, Fedra. It proved an excellent vehicle for Rosa Ponselle's great dramatic gifts, and aroused unusual interest. The story, taken from Racine's version of Euripides tragedy, has been boiled down into a one-act opera. Murders follow thick and fast upon each other as in the best gangster plays, and Fedra, sheathed in silver tissue and with flaming red hair, tears her passions to shreds through two short scenes.

BRILLIANT INTERPRETERS

Musically the opera showed capable workmanship, and the power of churning up the mud of sentiment. It made good theater, and the interpreters, Rosa Ponselle, Cesare Formichi as her husband Teseo, Antonio Cortis as her step-son Ippolito, and Tullio Serafin at the conductor's desk won individual honors. It was very warmly received.

Rosa Ponselle triumphed again in La Traviata, with that fine tenor, Dino Borgioli, as her young lover, supported by an excellent cast, among which the English baritone Dennis Noble as de Germont particularly distinguished himself. This performance was one of the high lights of the season.

GIGLI SHARES HIS TRIUMPH WITH HIS GILDA

Beniamino Gigli was welcomed uproariously on his return to Covent Garden as the Duke in Rigoletto. The great tenor has sung with many Gildas, but such a find as the young Scottish soprano Noel Eadie is rare treasure trove. Miss Eadie's pellucidly clear coloratura and simple naturalness of singing and acting of the part of Gilda won her tremendous applause. Benvenuto Franci's Rigoletto was a finely studied piece of character acting, but his voice needs firmer control.

Gigli also appeared in one of his best roles as Rodolfo in La Boheme. His partner on

this occasion was that delightful soprano Eide Norena, who looks charming, sings with exquisite pathos and wins her audience every time.

MARIANO STABILE A GREAT BARITONE

"The greatest Scarpia since Scotti" was the verdict on Mariano Stabile's performance in La Tosca. This baritone's masterly Falstaff has been already praised in these columns. As the sinister villain, with an aristocratic air and a deceiving tongue, he gave a performance in La Tosca that was nothing short of magnificent.

SERAFIN THE HERO OF THE SEASON

Covent Garden owes a great debt to Tullio Serafin. His experienced hand guided the performances with never failing sensitiveness, and to him more than to any other individual goes the credit for the uniformly high standard which pulled this year's "Italian season" out of the slough of mediocrity in which previous seasons have perilously waded.

RUSSIANS DEPART

The Russian season at the Lyceum Theater went out in a blaze of glory. A special gala evening brought us the experience of seeing Chaliapin in a new role—the death scene of Don Quixote in Massenet's opera of that name. The second act of La Fiancée du Czar conducted by Michael Steiman; a scene from Prince Igor, under the electric leadership of Sir Thomas Beecham; and a spirited performance of Stravinsky's popular Petrouchka ballet, under the baton of Eugene Goossens, completed the regal fare of this festive occasion.

SINGERS THE LAST OF THE RECITALISTS

Singers seem to hover on when the recital world is packing up for a vacation. A recital of rare interest was that given by the American contralto Emy-Lou Biedenbarn recently. In groups of French, German, English and American composers Mme. Biedenbarn won great praise from public and critics for a voice of great beauty and finely attuned musicianship.

Another contralto, Emmi Leisner, from the Berlin Opera, also gave great pleasure with her rich and powerful voice, though her style is not really suitable for Lieders.

JOYCE HERMAN.

The History of the Art of Singing

(Continued from page 6)

the words cannot be heard because the music is filled with many passages and runs upon short syllables as well as long, singing can



GIULIO CACCINI'S HOME IN
FLORENCE,

in which he wrote his opera, Eurydice, and the first singing method ever written.

give no greater delight than that which instruments can give . . .

"As any one may testify, before today no one has had the pleasure of hearing the effect of a single voice singing above a simple accompaniment, which has so much power to move the sentiment. . . . In the profession of singing the most important rule is that of perfect intonation, next in importance is the capacity of using the crescendo and decrescendo of the voice. . . . I have found the effect of attacking a note, and then diminishing it, to be much more effective than to swell the note, particularly in the feigned voice of a soprano,* as swelling the note often makes the tone too shrill. However, varying the effect makes a very acceptable change. . . . Nobility of good singing can never come from the use of the feigned voice; rather, it comes from the natural voice used comfortably, together with a correct use of the breath in making the singer master of all the best effects used in producing noble singing. . . ."

Giulio Caccini died in 1618, at the age of sixty-eight years. For some time the new Italian school had no longer been centered solely in Florence, but had been spreading over Italy. Even the churches took up the new music, and in 1628 we are told that the oldest chapel master in Italy was only forty years old. The genius of Claudio Monteverdi carried the music drama to such a level of excellency as the doctors of the Camerata could never have dreamed, and for the next seventy-five years the greatest Italian schools were in Venice.

(To be continued next week.)

* Feigned Voice. The masters who wrote of singing at a later period divided the voice into two registers—the natural, speaking, or chest register, and the feigned, falsetto, or head register. The feigned register began working itself in gradually to supplant the weakness of the chest voice, after the first octave, as the voice went higher in the scale.

Siegfried Hearst and Elsie Illingworth Sail

Siegfried Hearst, booking representative of NBC Artists Service, sailed on the S.S. Bremen, July 16 for a six weeks' stay in Europe. Elsie Illingworth has also gone abroad for a month's vacation in England.

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Goldmark's Requiem Given Its First Performance at Stadium

Audience of More Than 8000 Persons on Hand and Receive Work Enthusiastically—Anna Duncan Delights With Her Dances—Hall Johnson and His Negro Choir Heard Again—Orchestra Offerings a Treat as Always

MONDAY, JULY 13

Hall Johnson and his Negro Choir were the soloists at the Lewisohn Stadium on Monday, repeating their success of the previous night. The audience insisted on endless encores, and the artists were liberal in supplying them. The orchestral portion of the program included Schubert's overture to Rosamunde, Salome's Dance from Strauss' opera of that name, and Tchaikovsky's Nutcracker Suite.

TUESDAY, JULY 14

The Stadium concerts went back to their old ways at the Tuesday night program, which was made up entirely of orchestral works. The seldom heard Suite, Op. 19, of Erno Dohnanyi, a pleasing, melodious piece of work, was well received by the audience. There were also the overture from Smetana's gay Bartered Bride, and excerpts from Wagner's Parsifal and the Ring. The audience was small, due to uncertain weather conditions.

WEDNESDAY, JULY 15

A program of exceptional interest and an evening of exceptional heat combined to bring a crowd of more than 8,000 to seek aesthetic delight and physical coolness in the breezy and spacious Stadium. Mr. van Hoogstraten regaled his audience with Beethoven's Eroica Symphony, Respighi's Pines of Rome and the premiere at these concerts of an American number, Rubin Goldmark's Requiem for Orchestra (suggested by Lincoln's Gettysburg Address). Mr. Goldmark's work was received with enthusiasm, and deservedly so, conveying as it did the dignity and sincerity requisite in music inspired by the lofty words of Lincoln. The Beethoven symphony and the Respighi tone poem were also greeted with unstinted applause.

THURSDAY, JULY 16

A record-breaking audience gathered at the Stadium on Thursday to see and be conquered by Anna Duncan, who appeared as soloist with the Philharmonic. She danced with her customary lithe grace to the music of Gluck, Bach, Chopin and Strauss. The orchestra had its share in the program, too, playing a Bach Gavotte, Slavonic Dance No. 10 of Dvorak, the Magic Fire music from Die Walkure, and a Dance from Prince Igor of Borodin; also the Beethoven fifth symphony.

Toscanini Acclaimed at Bayreuth

BAYREUTH (By cable)—Toscanini was acclaimed by a capacity audience at the opening of the Bayreuth Festival on July 21. Tannhauser was the inaugural opera. The audience remained in the theatre for many minutes after the fall of the last curtain, but the traditions were observed and there were no curtain calls.

Edgar Stillman-Kelley's Picture Music Heard

At a recent private hearing at the R. C. A. Photophone Studios, the newly composed music written by Edgar Stillman-Kelley as the accompaniment to the sound motion picture, Corianton, was heard. Included were some choruses as interpreted by the celebrated Mormon Tabernacle Choir of four hundred voices.

Pavel Ludikar Sings at Newport

Pavel Ludikar sang at a musicale given on July 19 by Mr. and Mrs. Stuart Duncan

at their Newport home, Bonnierecrest. The Metropolitan Opera bass-baritone was cordially received in a well arranged program for which Pauline Haggard supplied sympathetic accompaniments.

Americans Win All Prizes at Hollywood

HOLLYWOOD, CAL.—American composers won all three awards in the fourth Hollywood Bowl \$1,000 prize competition. First prize was won by Arne Oldberg of Northwestern University, Evanston, Ill., for a piano concerto with orchestra. Second prize was won by Alois Reiser of Hollywood with a violoncello concerto with orchestra, and third prize went to Radie Britain of Chicago for a symphonic poem. Oldberg's concerto will be played next summer as a feature of the Bowl program.

Symphony Season Opens at Chautauqua

CHAUTAUQUA, N. Y.—An audience estimated at 5,000 greeted Albert Stoessel and his symphony orchestra here at the opening of the twenty-second symphony concert season. Georges Barrere, flutist, was the soloist, and the audience was most enthusiastic.

Hans Lange is Assistant Conductor

In the MUSICAL COURIER, issue of July 18, Eugene Ormandy was inadvertently referred to as assistant conductor of the New York Philharmonic-Symphony Orchestra. The assistant conductor is Hans Lange.

UP THE STREET

By Julian Seaman

Laurence Rivers, who broods quite patiently over "The Green Pastures" and seems to have hatched a few golden eggs already, trudges into the musical fold with a warning. I have more than an idea that Mr. Rivers hopes the spotlight will thereby shine upon him. These publicity fiends, as Ben Atwell will tell you, sometimes are ingenious. If we are to believe Mr. Rivers and Mr. Atwell, as well we might, certain musical managers have been guilty of infringing upon the sacred rights of "The Green Pastures." "Two New York booking managements and one in Chicago have been the principal offenders, with lecturers, readers and Negro choirs, offering 'interpretations' of the Marc Connelly play," says Mr. Atwell, and "there's one guy in Steinway Hall," he adds in a chatty comment over the telephone, "that I'd like to get with his hand through the keyhole." I wonder who he means.

Dick Copley asks me to remind the humid public that Sir Hamilton Harty, who made his American debut recently in the outdoor Hilsborough Theatre, near San Francisco, and also at the Hollywood Bowl, was born in Hilsborough, Ireland. . . . Maybe they don't spell it that way over there. . . . I haven't an atlas handy. . . . Judge Prince tells me that he chose the Haydn "Bear" symphony for his recent effort as a conductor because he thought it might have been a polar bear, which sounded cool in this weather.

I chatted quite calmly with Charles L. Wagner the other day and he said, among other things, that his heart is set upon an operetta for next season, more or less straight from Vienna, with no touches of the Schubert box office to mar it. . . . Well, the Duchess of Towers and L'Amico Fritz will

END OF A BUSY SEASON



ALWAYS ON THE WAY UP!

Members of the Civic Concert Service enjoyed a house party in the spacious bungalow on top the Hotel Morrison, Chicago, before separating for the summer. The lady in the foreground is Demo E. Harshbarger, president of the corporation and originator of the Civic Music Plan. Just behind her to the left is Alexander Haas, vice-president.

be a swell pair to loose upon the Bois de Boulogne. . . . For which Mr. Taylor can thank Ganna Walska, who never could sing the Duchess. . . . Says Leopold Godowski, in a faint voice: "I know very little about music and piano playing and my only consolation is that some of my colleagues know even less."

Well, even the mighty fall. The august Metropolitan has gone radio. Long has Mr. Gatti fought against these minions of cash, but he has capitulated at last. Parts of some performances will be broadcast next winter. And I wonder whether Roxy and Radio City have anything to do with it. They tried it in Chicago, you remember, and had to give it up. Probably that famous clause in a Metropolitan contract, which forbade any singer to expend his or her talents upon the radio without special permission, will be omitted. And I suppose that after this the general tenor of performances will be more box office than ever.

There has been a bit of persiflage here and there as to the box office propriety of a contemplated return next season of Jan Kubelik. Kubelik is still a great name in music but whether the prospective manager of such a tour may expect a rush to buy tickets is a question deserving of sober thought.

An errant wind played tag with a great many sacred things at the Stadium the other night. The Messrs. Dohnanyi and Wagner became hopelessly involved, until Mr. Glantz wondered whether he was to herald Siegfried or raise a Brahmsish clamor on behalf of Mr. Dohnanyi. . . . Why all the trumpetings about Tetraxini? Her impending "farewell" threatened last spring. . . . The Moore nuptials evidently have had no appreciable effect upon the post of duty now occupied by Samuel Chotzinoff, who continues to guide and prepare the Moore voice for further trials next season. Chotzy is due September 10.

"Thanatopsis"

N. LINDSAY NORDEN

Fairmount Park Dell

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PHILADELPHIA ORCHESTRA

July 11, 1931

NORDEN CONDUCTS OWN WORK AT DELL

"The work on the whole proved an effective setting of the great poem . . . and the music well carries out the dignity and solemnity of the text. . . . The choral writing is in any where from four to eight parts and the Reading Society gave a splendid presentation, showing itself to be one of the best choral organizations in the State. . . . The number was so successful that Mr. Norden was recalled several times by enthusiastic applause."

Public Ledger, July 12, 1931.

"The composition is a straightforward and musicianly setting of the famous poem. . . . Both the composition and its performance found favor with the audience which accorded Mr. Norden and his chorus an ovation."

Evening Bulletin, July 13, 1931.

"The Reading Choir was magnificent, a grand organ composed of human voices. The orchestra was perfect. 'Thanatopsis' is a well-balanced, almost religious meditation, despite its modernity."

Philadelphia Record, July 12, 1931.

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Philadelphia Orchestra's Summer Concerts Continue to Attract

Norden's Thanatopsis Featured with Great Success—Other Offerings also Arouse Interest

PHILADELPHIA.—N. Lindsay Norden's setting for chorus and orchestra of Thanatopsis was the feature of the July 11 program. Originally set for performance on the previous evening, this program had been postponed on account of bad weather. Thanatopsis was given by the orchestra and the Reading Choral Society with the following soloists: Laura Snyder, soprano; Frank Oglesby, tenor; and Daniel Weidner, bass. The composer conducted.

This work, which was first performed ten years ago by the same ensemble, and again at a Memorial Concert for Victor Herbert at Willow Grove, is a noble musical setting for the famous poem. The writing, choral, orchestral and for solo voice, is notably effective, and the thematic material and melodic content is of a dignified and solemn beauty compatible with the words. Mr. Norden directed the performance of his composition with consummate skill, and singers and instrumentalists responded meticulously to his demands. At the end, Mr. Norden and his forces received an ovation.

Orchestral numbers, conducted by Alexander Smallens, were: Beethoven's Egmont overture, the Brahms second symphony, Ravel's Pavane pour une Infante Defunte and Strauss' Don Juan. The audience, which numbered well over 4,000, was warmly appreciative throughout the evening.

Sunday brought an all-Tschaikowsky concert. Mr. Smallens first led his men in the Marche Slave. This was followed by the Andante Cantabile from Tschaikowsky's first string quartet, arranged for the string without contrabasses, the composer's scoring being amplified to symphony orchestra dimensions. The Romeo and Juliet "overture-fantasy" and the Fourth Symphony were the other numbers.

For the Monday program Mr. Smallens presented Beethoven's Eroica symphony, Strauss' Till Eulenspiegel, the overture to Smetana's The Bartered Bride, and A Night on Bald Mountain (Moussorgsky). The weather was perfect and the attendance large.

Billed for Tuesday evening's high light was Elgar's King Olaf, sung by the Strawbridge & Clothier Chorus under the direction of Dr. Herbert J. Tily and assisted by Helen Buchanan Hitner, soprano; Ednyfed Lewis, tenor, and Nelson Eddy, baritone. A large audience had assembled for this program, in spite of ominous storm clouds. Mr. Smallens had led the orchestra in the Brahms Academic Festival Overture without interruption from the elements, and then came the choral number. Dr. Tily conducted the opening chorus, after which Mr. Eddy's resonant baritone took up the music, duly invoking in his solo the thunder god, Thor. No sooner had this dread personage been called upon than he responded in such a manner that the violence of the storm precluded all possibility of the concert's continuing.

The Tuesday program was then given on the following evening, drawing one of the largest and most enthusiastic audiences of the season. The first half of the program was the Academic Festival Overture, and the Elgar number, finished triumphantly on this occasion.

An unexpected feature came after the intermission, when Dr. Leopold Stokowski conducted Wagner's Prelude and Love Death from Tristan and Isolde. This was Dr. Stokowski's long awaited first appearance at the Robin Hood Dell and he received a big ovation. Then the Strawbridge & Clothier Chorus did more excellent work in the dramatic cantata from The Captive, by Victor Herbert—again ably assisted by Helen Buchanan Hitner and Nelson Eddy. The program closed with Ravel's Bolero. The first and last numbers were conducted by Alexander Smallens.

The first all-Richard-Strauss program was given on Thursday night, with Alexander Smallens conducting. The first number was Ein Heldenleben, followed by Dance of the Seven Veils from Salome, Love Scene from Feuersnot and Death and Transfiguration.

Alexander Smallens was again conducting on Friday evening, when the program opened with the overture to Mozart's Marriage of Figaro, followed by Ballet Suite of Gretry and Mottl and Passacaglia by Bach-Respighi. The audience showed its appreciation of Mr. Smallens' reading of the Tschaikowsky Fifth Symphony in E minor by prolonged applause.

Saturday evening brought the first of the guest conductors, Eugene Ormandy, who was enthusiastically received. Mr. Ormandy chose the Tannhäuser Overture, Strauss' Don Juan, Ravel's Bolero and the Beethoven Fifth Symphony.

E. S.

Creator's Symphony Concerts

Giuseppe Createore is conducting a series of twelve concerts at the stadium of the George Washington High School in New York. The concerts were made possible by the Chamber of Commerce of Washington Heights, and are given with the sanction of the New York Board of Education. The stadium holds five thousand people, and additional stands when completed will make the actual capacity of the structure ten thousand.

The concerts given by this new orchestra of sixty-five pieces have a three-fold purpose. They will give employment to musicians, will create community interest, and will bring to that section of the city programs of fine music. Prices are low, ranging from fifty cents to one dollar. The stadium and initial expenses of the season were contributed by popular subscription.

The Naumburg Memorial Concerts

The third of a series of four memorial concerts in honor of Elkan Naumburg will be given on the Mall, Central Park, on July 31. The orchestra, under Franz Kaltenborn, will play a program made up of works by Chopin, Tschaikowsky, Beethoven, Wagner, Bach, Strauss, Schubert, Giordano, Verdi and Moszkowski. The concert is sponsored by Walter W. Naumburg and George W. Naumburg, sons of the philanthropist. It was Elkan Naumburg who gave the people of New York City the bandstand in which the concert will take place.

Gilbert and Sullivan Operas on the Road

Milton Aborn's troupe of Gilbert and Sullivan players will take to the road, opening in Atlantic City and then going to Boston and other New England cities before arriving in Philadelphia for a long run. Louis Kroll has been re-engaged as conductor of the productions.

McCormack in White Plains Recital

The Westchester County Commission has announced a recital in White Plains by John McCormack on Tuesday evening, October 27.

emy on modern ideas in violin teaching. He included in his talk examples from his recent publication, Folk and Master Melodies. Much interest was aroused in Mr. Sontag's forthcoming suite of string orchestra transcriptions, taken from the works of J. S. Bach. G. Schirmer is the publisher.

Mme. Mitzi Welker, mezzo-contralto, who broadcast over WNYC on July 7, received many letters of congratulations from her radio listeners on her delightful and artistic singing.

Nevada Van Der Veer will give a recital in Morristown, N. J., on April 15, 1932. The well known contralto is scheduled next season for her usual number of performances with choral societies and orchestras, as well as for many recital appearances.

Cornelius Van Vliet, cellist, will appear in a joint recital with Maria Kurenko on the Community Concert Course in Elizabeth, N. J., on March 8, 1932.

Jeannette Vreeland has been reengaged for a recital in St. Joseph, Mo., October 26. The soprano sang in that city several seasons ago with much success.



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July 4th Concert at Seagle Colony

The Oscar Seagle Colony on Schroon Lake in the Adirondacks was the scene of a delightful Fourth of July concert given in the rustic studio-theater of this summer music colony devoted to the art of singing. Throughout the season weekly concerts are a featured event here, with audiences drawn from the entire resident community including many visiting guests, as well as the student group that this season comes from cities far distant, from New York to Texas, and Massachusetts to Nebraska.

The singers at the Fourth of July concert included some already known in the professional world and others with definite futures before them. They were Ocie Higgins, soprano of the New York Opera Comique; Corinna Mura, coloratura soprano of Stamford, Conn.; Mariana Bing, soprano of Athens, Ohio; Vittoria de Andreis, dramatic soprano of Washington, D. C.; Otis Holley, a young Negro girl from Chattanooga,

Tenn., in whom Mr. Seagle has taken a deep interest; Tom Broadstreet, baritone of Indianapolis, Ind., and Clair Booher, baritone of Weatherford, Okla.

Oscar Seagle, who always serves as a model for his students as well as instructor, closed the program by singing the Caecilie (Strauss), Provencalisches Lied (Schumann), Yellow Dusk (Horsman) and, by request, the negro Lindy Lou which he had to repeat, giving it in two entirely different moods.

Otis Holley opened the program, singing Lascia chio pianga (Handel), Life (Pearl Curran), and Mam'selle Marie (David Guion), Marianna Bing gave the Waltz Song from Romeo and Juliette (Gounod). Clair Booher sang By Bendemeer's Stream (Gatty) and The Trumpeter (Dix). Corinna Mura sang Come and Trip It (Handel), Norwegian Echo Song, Sevillana (Massenet) and Mexican Prisoner's Song (Chapin). Tom Broadstreet contributed

Into a Ship Dreaming (Bainbridge Crist), Exile (Burlleigh) and The Eagle (Grant Shafer). Vittoria de Andreis gave the Aida aria, Retorno Vincitor, and Ocie Higgins sang an aria, Les Larmes, from Werther (Massenet) and Joy (Gaul). Pauline Gold was the accompanist.

Sunday afternoon Vespers are always an occasion for a program of music by these student-artists and on a recent Sunday the Colony Chorus sang under the direction of Ernest Cox of Columbia, Mo., a student at the Colony, while solos were given by Ocie Higgins and by Oscar Seagle himself, with a male quartet consisting of Murray Kendrick, of Sherman, Tex., Willis Ducrest, of Baton Rouge, La., Brantley Watson, of Chattanooga, Tenn., and Tom Broadstreet, of Oklahoma. Here again the community shares in these inspirational weekly Vesper services.

Each Sunday, also, some of the Colony students supply the music for the Schroon Lake Village Church. Recently a trio sang, accompanied by Pauline Gold, the singers being Ocie Higgins, Ernest Cox and Murray Kendrick.

Recreation with outdoor sports were also a part of the July Fourth celebration with games in the open and a picnic supper under the trees near the Colony tea house "on the hill," the Seagle hill that looks out over two lakes and innumerable mountain peaks in this Adirondack Mountain music center.

Sigma Alpha Iota National Convention

Sigma Alpha Iota, national music fraternity for women will hold its twenty-first national convention August 30 and 31 and September 1 and 2, in Minneapolis, Minn. Convention headquarters will be in the Hotel Radisson and a large number of delegates and members are expected.

The convention was called by the late president, Hazel E. Ritchey, who, assisted by members of the National Executive Board, appointed the convention committees early in the spring. In the convention proclamation Miss Ritchey said: "An important milestone in the progress of Sigma Alpha Iota is about to be reached as the membership assembles in Minneapolis, Minn., August 30, 1931. Our hostess chapters are Phi Chi, Sigma Sigma, and Zeta Mu; their assistants will be the other active chapters of Epsilon Province, namely, Mu Omicron, Pi and Sigma Lambda.

"The committee is working with a definite ideal to make this convention the best in the history of the fraternity. Sigma Alpha Iota is an important fraternity and accepts the responsibility of leadership with confidence and assurance. We who meet to create the policy for the next few years have a positive task to perform and must assume our obligation with humility and sincerity."

The convention chairman is Ebba Tolg, an active member of Phi chapter. She will be assisted in all preparations by Gladys Wilson, president of Epsilon Province and a member of the national executive board. The convention will be in charge of Winifred Quinlan of Portland, Ore., national vice-president, and, since the death of Miss Ritchey, acting president. The programs will include, besides regular business meetings, musicales, social events, recitals and lectures.

The national executive board consisting of the following members will gather, August 29, at the Hotel Radisson for their annual meeting: Winifred Quinlan, acting president; Mrs. Frank Gierner of New York City, national treasurer; Helen Olin Roberts, of Denver Col., national secretary; Lucia Murphy, of Chicago, national chaplain; Mrs. C. M. Sale of Oklahoma City, Okla., national editor; Elizabeth Campbell of Ann Arbor, Mich., one of the founders of the fraternity; and province presidents: Gertrude Clark, of Lansing, Mich.; Maud Battie, of Indianapolis, Ind.; Nina Knapp, of Evanston, Ill.; Charlotte Webber, of Los Angeles; Gladys Wilson, of Minneapolis; Mrs. M. T. Bocquin, of Memphis, Tenn.; and Gertrude Evans, of Ithaca, N. Y. The convention will formally open, Sunday afternoon, August 30, with a vesper service as a memorial to Miss Ritchey, to be held in the Central Lutheran Church.

Charlotte Boerner Reengaged

Charlotte Boerner, soprano, of the Staatsoper, Berlin, has been reengaged by the Philadelphia Grand Opera Company. Miss Boerner, who made her American debut last year as Marguerite in Faust, will again be heard in this opera next year, in addition

to several other appearances. After her engagements here last year, Miss Boerner left for Paris, where she sang several guest performances of Charpentier's Louise, under the direction of the composer. Miss Boerner's first appearance in Philadelphia next year will be as Chrysothemis in Elektra.

Grace Hofheimer Winds up Busy Season

Grace Hofheimer recently brought to a close one of her busiest seasons with a concert of her advanced students at her Steinway Hall studio. Besides writing the reviews of new piano music for the Musical Observer and various articles for the MUSICAL COURIER, and other magazines, adjudicating for the Music Week Association and the contests in session for the Pro-American movement, Miss Hofheimer has found time to prepare her own students for criticism-



GRACE HOFHEIMER

class concerts monthly, besides the solo recitals and special performances given by her students outside the studio.

Students who have been heard in solo recitals, comprising full programs from Bach to the moderns were: Esther Puchkoff, Estelle Andron, Josef Greenberg, Ruth Kasowsky, Beatrice Swetow, and Muriel Maratea, a nine-year-old pupil who shows much promise. Others to be heard during the summer in recital programs are Josephine Maratea and Theodore Puchkoff. These students have had all their training in piano and theory with Miss Hofheimer.

Recently, the younger group comprising Norma Simons, Doris Jones, Peggy Sweeney, Muriel Maratea, William Swetow, Rhoda Levine and Phyllis Katz were heard, and a week later the senior group, made up of Esther Puchkoff, Estelle Andron, Selma Modell, Theodore Puchkoff, Josef Greenberg, Josephine Maratea, Beatrice Swetow and Ruth Kasowsky, who presented a program of romantics and moderns.

Joseph Greenberg appeared before the United Druggists' Association in February in a short program. Estelle Andron was heard in the Mozart D minor concerto with orchestra in May. Esther Puchkoff is a busy young teacher whose pupils reflect her intelligent and conscientious training.

Miss Hofheimer will go to the mountains for a short vacation before resuming her work which will keep her in New York the balance of the summer, as many teachers from out of town are studying with her this season.

Clara Jacobo's Gioconda Praised

Clara Jacobo has been winning new successes abroad. Commenting upon her appearance in La Gioconda at the Carlo Felice in Genoa, Il Lavoro said: "Clara Jacobo easily made an impression because of the dramatic force of her voice and its beautiful quality. She seemed to relive the part, interpreting intelligently and naturally the episode of the second act and singing with emotion and fullness of voice the tragic Suicidio aria."

Il Cittadino was of this opinion: "A protagonist of note was Clara Jacobo, who had already been applauded two years ago at the Carlo Felice in Turandot. She was noteworthy also this time in her intelligent dramatic portrayal."

Il Giornale di Genova stated: "Clara Jacobo gave a striking impersonation of the character of La Gioconda through her dramatic singing."

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STUDIO NOTES

FRANKLYN CARNAHAN

Franklyn Carnahan, of Cleveland, recently presented his piano pupil, Mary Louise Ball, in a recital in that city. Miss Ball played a program of Bach, Chopin, Rachmaninoff, Debussy and Mendelssohn numbers. During May Mr. Carnahan's student, Ruth Richardson, gave a recital. There were two Brahms numbers, Chopin's Sonata in B minor, a Toccata by Dohnanyi and The Crap Shooters (Eastwood Lane), The Singing Fountain (Niemann), and The Little White Donkey (Ibert). Both Miss Ball and Miss Richardson played with admirable technique and dynamic control and well cultivated interpretative ability.

LA FORGE-BERUMEN

Pupils of Frank La Forge and Ernesto Berumen, of New York, recently presented the second in a series of recitals at the studios. Milford Jackson, baritone, proved more than a match for the vocal difficulties of songs in various languages. Mr. Jackson has a voice of beauty and he uses it with authority. Kenneth Yost was at the piano and gave splendid support. Aurora Ragaini, pianist, contributed two groups. She has an excellent technical equipment and interpretative ability. A capacity audience attended.

For another concert, Mr. La Forge and Mr. Berumen presented Emma Otero, soprano, and Phoebe Hall, pianist. The spacious studios were filled to overflowing and halls and stairway leading to the studios were packed with interested listeners. Miss Otero, a protégé of the president of Cuba, has gained a fine reputation through her art. The voice is of pure Latin quality, of extremely wide range, fluent and easy, and Miss Otero employs it with the depth of feeling characteristic of her race. She added several encores; the last two were to the accompaniment of the Cuban quartet. This quartet, which consists of guitars and cas-

tanets, added several interesting numbers. Phoebe Hall, pianist, gave evidence of the source of her training in her excellent technique and interpretation. Miss Hall is a pupil of Ernesto Berumen.

A recent weekly broadcast of the La Forge-Berumen Studios over WEAJ brought Genevieve Taliaferro, contralto, accompanied by Aurora Ragaini, and Edison Harris, tenor, with Phil Evans at the piano. Miss Taliaferro has a voice of deep richness and color which broadcasts well. Mr. Harris revealed a good tenor voice of lyric quality.

FLORENCE TURNER-MALEY

Pupils of Florence Turner-Maley gathered at her studio in the Steinway building, New York City, recently, to tender her a farewell reception before she left for her summer vacation at her "Little House" in Port Jefferson, N. Y. Among the pupils who attended and contributed songs were: Marguerite Rossignol, Minna Gard, Jean Hutchinson, Regina Izan and Ann Stapleton, sopranos; Edwin Gard, Michael Romano, Allen Bull, and Thomas Chase, tenors; Minnie Dietsch, and Jeannette Orlando, altos; Jack Dixon and Stephen Clanny, baritones, and John Patrick, basso. All sang well and were heartily applauded by the many guests present. Mrs. Maley expects to return to her studio in September.

WESLEY G. SONTAG

At a recent tea and musicale at the studio of Wesley G. Sontag of New York, Mr. Sontag presented Jeannette Comoroda, soprano; Lorraine Berringer, contralto; Edith Friedman, pianist; Clinton Eley, accompanist. The program included several songs by Mr. Sontag—Marsh Pools, Lullaby, and Twilight, sung by Miss Comoroda, and Ghosts of Indians and Phantoms, sung by Miss Berringer, both singers accompanied by the composer. Miss Berringer sang German Lieder, and Miss Comoroda a Verdi aria, two French songs and other numbers. Miss Friedman played pieces by Chopin and Cyril Scott.

London Critics Like Fedra and Ponselle

The recent London premiere of Fedra by Romano Romani, with Rosa Ponselle in the title role, was a crowning triumph for both composer and singer. It is said Covent Garden had witnessed no such ovation for years. The audience applauded wildly under the spell of the music and Ponselle's vivid emotional portrayal of the part of Fedra.

The London Times commented: "The credit for giving the first production of Fedra outside of Italy falls to Covent Garden. The opera houses of Germany, France and America have missed the opportunity, but the perspicacity of the enterprising new syndicate has seized on what its continental rivals have missed, and Fedra was produced in triumph last night before an audience that gave recall after recall to the participants. Mme. Ponselle retained her hold on the audience through two hours by means of her voice, her gestures, her costumes, all her art, in fact."

The Daily Sketch found "the new opera a success with beauty of production and brilliant acting. Rosa Ponselle has a role which gives full play to her art. She gave a superb performance."

"Signor Romani has used his skill and talents to stress every point and to enhance the significance of situations. It is passionate music. Rosa Ponselle revealed new aspects of her great talent in a part which has been the favorite of all famous actresses. She thrilled us."—The Daily Telegraph.

The Daily Express was of this opinion: "London music lovers crowded Covent Garden. Rosa Ponselle acted magnificently."

The Daily Herald found Fedra had "music of warmth and melody," and the Daily News Chronicle thought "Ponselle was at her best, vocally and dramatically."

Record Summer Enrollment at Syracuse University

The summer session in the College of Fine Arts, Syracuse University, opened July 6 with an increase of 137 in the music department. This is by far the largest enrollment the music summer session has ever had. Among the noted music educators engaged for the faculty are Dr. William Berwald, Dr. Jacob Kwa-wasser, Andre Polah, Frances E. Clark, Will Earhart, Karl Gherkens, Harold L. Butler, Lowell Welles, and Kirk Ridge.

Weekly public recitals will be given by advanced students of the University. The University Orchestra, under the direction of Andre Polah, will give two concerts and Louis Victor Saar is billed for a recital.

New Stravinsky Concerto

Igor Stravinsky will conduct his new violin concerto at its first performance in Berlin next October. It will have its first hearing in America in Boston, when it is played by Samuel Dushkin and the Boston Symphony on January 1, under Koussevitzky.

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Oklahoma City Symphony Ends Another Successful Season

OKLAHOMA CITY, OKLA.—That the cultural side of life is not forgotten in the rush of oil developments, of building activity and general economic growth of Oklahoma City, is evidenced by the refreshingly successful record of the Oklahoma Symphony Orchestra through its seven years of existence.

Although comparatively a new city in a new state, music in Oklahoma City has kept pace with the remarkable material development of the city's life, largely through the activities of the symphony sponsors. Many outstanding guest artists were brought to Oklahoma City by the organization, and the high quality of the symphony music rendered by the members of the orchestra under the direction of Fredrik Holmberg, conductor, has excited widespread comment in musical circles.

The fact that the Symphony Orchestra has presented seven successive seasons of outstanding concerts without a single deficit is evidence of the enthusiasm and good judgment of the sponsors, the high quality of work by the artists composing the orchestra, and the effectiveness of its efforts in developing among the people of the city an appreciation of good music.

Continued and gratifying progress is shown in the further fact that the budget for the 1932 season of between \$8,000.00 and \$9,000.00 is nearly raised. The budget of the previous season was \$8,000.00. The budget plan has been used during the past five years, the first two being financed by guaranty funds.

The success of the 1931 season is considered remarkable also in view of the fact that Oklahoma City likewise supported a season of grand opera presented by the German Grand Opera Company.

Among guest artists presented during the past season were Wilma Minton Bonifield, dramatic soprano; Lyman Stanley, pianist; Edna Thomas, known as The Lady from Louisiana; Charlotte Laughton, harpist; C. B. Macklin, head of the music department of Central State Teachers' College, guest conductor, presenting several of his own compositions, and Ebba Sundstrom, conductor of the Woman's Symphony Orchestra of

Chicago, guest conductor and guest artist.

Among the presentations of the season and illustrative of the high type of music presented were: Symphony No. 4 in F minor and March Slav by Tchaikowsky; New World Symphony No. 5, by Dvorak; Fingals Cave and Symphony No. 4 in A minor, four movements, by Mendelssohn; Symphony in D minor, three movements, by Cesar Franck; Caprice on Spanish Themes in five movements, by Rimsky-Korsakoff; Peer Gynt Suite No. 2 in four movements and March of the Dwarfs, by Grieg.

A feature of the past season was the presentation of Sunday afternoon rehearsals preceding each concert for grade and junior high school pupils at an admission charge of ten cents. This proved a most valuable contribution to the development of appreciation of good music among the school children and undoubtedly will prove to be a potent factor in the future musical growth of the city.

The Junior Symphony, while not directly a product of the Symphony Orchestra, has been sponsored by many of its members and is doing splendid work. It is made up of high school students and presented several concerts during the past winter that were given an appreciative reception by their audiences.

The 1930-31 season programs were presented with Dean Fredrik Holmberg as conductor, under the direction of the following officers: T. E. Braniff, chairman; Mrs. Frank Buttram, first vice-chairman; Mrs. Frederick B. Owen, second vice-chairman; George Frederickson, secretary-treasurer; John A. Brown, past-chairman; Mrs. C. B. Ames, past-chairman; Mrs. Will Bulkley, Walter C. Dean; Mrs. E. S. Ferguson, Mrs. John H. Frederickson, Mrs. Joseph Huckins, Jr., Mrs. Charles Edward Johnson, Mrs. Hugh Johnson, Floyd Lamb, Errett Newby, Dr. G. A. Nichols, J. F. Owens, Al Rosenthal, George G. Sohlberg, Edwin Starkey, Lee Thompson, Mrs. A. L. Welch, Mrs. Cecil Blair, and Mrs. Mable Holtzschue. The program committee included: George Ade Davis, chairman; Earl W. Snedeker and Ed Galloway. Mrs. Frank T. Blair was chairman of the ticket sales committee. W.

Choirs. John Decker acted as director and accompanist. There was a male chorus of sixty-seven voices. The soloists were Marjorie Brown, soprano; Mitchell Bankowski, violinist; Clement Curtiss, tenor, and Messrs. Green and Decker, who played piano duets. The entire program was of high class music.

Stokowski Tries Something New

The Philadelphia Orchestra, under Leopold Stokowski, has made a unique experiment, with the aid of RCA-Victor engineers, by including an entire symphony on one record.



LEOPOLD STOKOWSKI

The experiment was made a short time ago at the Academy of Music in Philadelphia, when the orchestra played Beethoven's fifth symphony, recording two movements on each side of the twelve-inch disc. It is evident that this recording may turn the industry toward entirely new channels.

Stokowski has discussed with the Philadelphia Public Ledger his tentative plans for the coming season. He does not include in these plans the performance of his own symphony, although it is understood to be ready for a public hearing. He said, in speaking of the subsidy system of Russia, where he made an extended visit: "We are allowed artistic freedom in this country by the enthusiastic support of an intelligent public, and do not require State, municipal or national aid for the presentation of projects new or strange."

The conductor has brought back with him an opera by Sostacovicz, which may be per-

formed by the Philadelphia Grand Opera Company during the early part of the coming season. He has also definitely scheduled Schoenberg's Gurrelieder; an opera by Janacek, based on a libretto by Dostoevsky, and an opera by Monteverde. He also promises several performances of Stravinsky's new work, A Symphony of Psalms, which is scored for orchestra, soloists and chorus.

Ohio F. of M. C. Prize Awarded

At the convention recently held of the National Federation of Music Clubs, the Ohio F. of M. C., of which Mrs. Edgar Stillman Kelley is president, made an award of \$1,000 for a symphonic poem. The composition, Excalibur, which won the award, was written by Louis Adolphe Coerne.

The prize will be applied to the publication and distribution of this work to orchestras and libraries. The donors were highly gratified that the contest brought forth an excellent composition which had been entirely neglected during this composer's lifetime. It was played by Walter Damrosch and the San Francisco Symphony Orchestra at the first of this organization's summer series.

Louis Adolphe Coerne was born in Newark, N. J., in February, 1870. He received his early education in Germany and France, and later attended Harvard University. In Europe he later graduated with high honors from the Royal Academy of Music at Munich. Returning to America, he was in charge of the music department at Harvard, professor of music at Smith College, Olivet College and the University of Wisconsin. He died September 11, 1922.

Goldman Launches Drive to Make Band a Year 'Round Project

If Edwin Franko Goldman's plans materialize, the Goldman Band will be an annual project, and not a matter of a few summer months. He is seeking funds from a non-profit membership corporation, and hopes to secure 100,000 contributors in the Goldman Band Association of America, Inc., with annual dues at one dollar or more.

The fund will be used, says Mr. Goldman, to help the band give concerts the year round at prices within the reach of everyone. Any surplus would be diverted into other musical channels, such as the advancement of band performances and composition for the band. Young artists would also be given an opportunity of a hearing, as soloists with the organization. Mr. Goldman said, in speaking of his project: "I should like to see a band in New York second to none in the world. This can only be achieved, I believe, through the creation of a permanent organization, as most existing bands and symphony orchestras suffer from a lack of proper accommodations and the shortness of their playing season."

The Goldman Band is now in the midst of its annual summer season, offering fine programs on the Mall of Central Park, and on the Campus of New York University. These concerts are free, and are endowed by public-spirited New Yorkers. The new project will not interfere in any way with the summer series of free concerts.

Syracuse University Scholarship Awards

As a result of the Music Scholarship Contest held in the College of Fine Arts, Syracuse University, July 8, five students of exceptional ability were awarded scholarships for the year 1931-32.

Fred Parciany, violinist, of Gowanda, N. Y., was awarded a full scholarship of \$300. Helen Pierce, soprano, of Syracuse; Marjorie Brown, harpist, of Cortland; Edward Cranz, pianist, of Pleasantville, and Paul Schmidtchen, cellist, of Valley Stream, were awarded scholarships of \$150 each.

Not only did these students show fine training and ability, but their high school records show that they come from the upper third of this year's graduating class. These five students will enter the College of Fine Arts next September.

Donald Pirnie's Musical Travelogues

Donald Pirnie's series of Musical Travelogues began over WJZ on July 23 with a German program. The first recital had been planned for July 16, but it was postponed because President Hoover was broadcasting then. There will be five or six programs on Tuesdays at 3:15 p. m., each taking up the music of a different nation. The remarks which precede each song are necessarily very brief and serve merely to emphasize the color and atmosphere which distinguish the national idiom.

Concert in Students' Camp

A very large audience gathered at the bowl of the Eastern Music Camp on July 19 to hear a program of music played by

the young people and conducted by Lee M. Lockhart. There are 115 students at the camp.

The Eastman School Opera Department Ends Season

Important Work Done Under Director Balaban

The Eastman School opera department has just completed a very successful season under the direction of Emanuel Balaban. The operas performed were Martha, La Boheme, Hansel and Gretel, Bastien and Bastienne, The Merry Wives of Windsor, and The Marriage of Aude.

The last named work, by Bernard Rogers, gifted American composer, had its world premiere at the music festival given at the Eastman School in celebration of the school's



EMANUEL BALABAN,
Director of the Eastman School Opera Department.

tenth anniversary. The performance of this work is worthy of special mention because of the enormous demands made on the singers musically and interpretatively, as well as upon the orchestra players and, indeed, everyone concerned. These difficulties were overcome in truly professional manner, and won wide praise from visiting critics.

Among the productions planned for next season are Heimkehr aus der Fremde (Mendelssohn), Tiefland (d'Albert), The Water Carrier (Cherubini), The Apothecary (Haydn), Djamelah (Bizet), Cavalleria Rusticana (Mascagni) and The Queen's Lace Handkerchief (Johann Strauss).

The opera productions at the Eastman School are given in a regular theater with staging, costuming and orchestra. The Rochester Civic Orchestra and the remarkable Eastman School student orchestra take part.

There are available for next season two scholarships. One is for a baritone and one for a coloratura soprano. There are also several scholarships available in the Eastman School voice department. The examinations are to be held at Rochester the week of September 8.

Included in the opera department is extensive training in the interpretation of songs, classic and modern, as well as of operatic roles. There is also training in dramatics, language, French, German and English diction, stage deportment and ensemble singing.

Emanuel Balaban, director of the Eastman opera department, began his professional career as a pianist and acted as accompanist for some of the world's leading artists for a number of years. He later went to Dresden to further his studies in conducting and acquired operatic experience as assistant conductor of the Dresden Opera. While in Europe he also conducted such orchestras as the Berlin Philharmonic, the Dresden Philharmonic and the Leipzig Symphony. He was associate conductor of the Wagnerian Opera Company in New York in 1924. After this he assisted Eugene Goossens in forming the Rochester American Opera Company, now known as the American Opera Company. He has appeared as guest conductor with this company throughout the United States and Canada as well as in New York City. The New York Telegram called him "much the best conductor of the American Opera Company," and the New York Sun said, "The star of the evening, when all is said, was Conductor Balaban." Mr. Balaban has received many similar favorable press comments both here and abroad. He is doing an important work in the opera department of the Eastman School, and one feels that with such a man at its head the department is in good hands.

\$500 Prize Offered for Unpublished Composition Award to Be Made by the New York Association of Music School Settlements—Conditions Announced

The New York Association of Music School Settlements announces a prize of five hundred dollars for an unpublished composition submitted under the following conditions:

- (1) Form, style and technical demands of the composition must be such as to make it suitable for performance by schools and amateur groups, bearing in mind however the high level of capacity of such bodies today.
- (2) It is specified that the composition represents one of the following forms:
 1. A work for string orchestra.
 2. A choral work with string accompaniment, for (a) mixed adults, (b) children's voices, or (3) women's chorus.
 3. A concerto for two pianos with accompaniment of string orchestra.
 4. A chamber-music work for strings or strings and piano.
 5. A sing-spiel, including dance and chorus, if desired, limited to not more than fifty minutes' time in production.
- (3) The prize winner cedes to the Association of Music Settlements of New York the exclusive rights of performance (also broadcasting) for one year from date of award.

The award will be made by a committee of authoritative judges, who reserve the right to withhold the award in the event that no composition of sufficient worth or suitable character is submitted. The work chosen will be performed in the spring of 1932 by the combined forces of the Associated Schools. The prize is the gift of Mrs. John Hubbard of Paris.

The competition closes on December 1, 1931, and the full scores of manuscripts should be sent after September 1 by registered mail, anonymously, marked with a nom de plume, with the full name and address of the composer in a sealed envelope accompanying the music, to the Prize Composition Committee, New York Association of Music School Settlements, Marion Rous, chairman, Room 328, Barbizon Plaza Hotel, New York City.

Prisoners Give Concert

On June 25 and 30 a concert was given in the New Prison Auditorium, Jackson, Mich., under the auspices of the Chapel

REVIVING MUSICAL SOIREES AMONG SOCIETY WOMEN



ELIZABETH R. MITCHELL, wife of Charles E. Mitchell, chairman of the National City Bank of New York, who made her debut as an arranger this week at the Stadium Concerts when Willem van Hoogstraten conducted the New York Philharmonic-Symphony Orchestra in her orchestration of the Chopin Polonaise, Op. 26, No. 1, in C sharp minor. Mrs. Mitchell studied the piano with Rudolph Ganz, theory and harmony with Adolph Weidig, and, later, studying theory, harmony and orchestration with Rubin Goldmark.

Mrs. Mitchell is very much interested in the development of musical appreciation among children and she has been since their inception the chairman of the Concerts for Children given by the Philharmonic-Symphony Society in New York. Being socially prominent, she has been endeavoring for some time to arouse greater activity among society women in New York, Boston, Philadelphia, and other large cities, in solo and ensemble playing, purely in an amateur way. She believes there is more fun in music-making than backgammon or bridge, and that this effort may eventually materialize in musical evenings or soirees similar to those commonly held in olden days. Such a plan—particularly if it became popular—would no doubt prove a tremendous stimulus in arousing a greater national interest in music.

Spalding for Hollywood Bowl

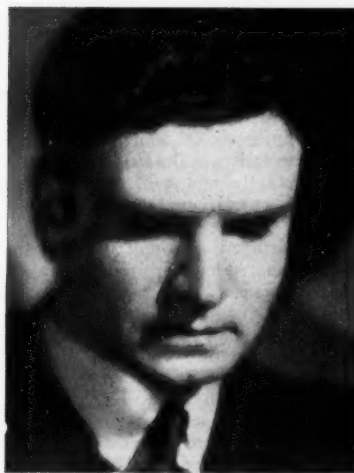
Albert Spalding played at the Hollywood Bowl, July 21. He plays again July 31. The violinist opens his 1931-1932 season as soloist with the New York Philharmonic-Symphony, October 15 and 16 in New York, and October 18 at the Brooklyn Academy of Music.

Henry Hadley Conducts in Boston

Henry Hadley was guest conductor at the Boston Esplanade concert on Sunday evening, July 19, with the Boston Symphony, and scored his usual fine success.

Opera in the Canadian Rockies

The urge for summer opera has found its way to the Canadian Rockies. A varied repertory is being presented in the ballroom



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of the Banff Springs Hotel and will continue throughout August. Pinafore and Trial by Jury, scenes from Carmen, Faust, and Canadian ballad operas, the musical settings by Ernest MacMillan, Dr. Healy Willan, and R. G. Manson, of Toronto, are promised.

Concerts at the Hollywood Bowl

TUESDAY EVENING, JULY 14

LOS ANGELES, CAL.—All reviewers headed their articles, "Harty scores triumph," and the genial Irishman certainly wove his spell quickly and thoroughly. The overture to The Bartered Bride opened the program. Then came the Walk to the Paradise Gardens (Delius), which was followed by Sir Hamilton Harty's own tone poem, With the Wild Geese, this being its Los Angeles premiere. It was an ovation that Sir Harty received, both for his masterful conducting and for his compositions. After the intermission the conductor offered Mendelssohn's A Midsummer Night's Dream overture, exquisitely played. Harty's conducting is positive, flexible and full of nuance. Richard Crooks, as soloist, sang the air, De Mon Amie, from The Pearl Fishers, and in the second part, Leve Toi, from Romeo and Juliet. He was in splendid voice and was most heartily received, singing two encores after his two programmed numbers.

THURSDAY NIGHT, JULY 16

Sir Hamilton continued his spell weaving, and gave us The Secret of Suzanne overture, the Brigg Fair (Delius) and Strauss' Don Juan, for the first part. Later he offered his own interpretation of Beethoven's Seventh Symphony, the huge audience staying until the very last note was played, and joining in a big ovation that Sir Hamilton gracefully shared with the splendid orchestra which had given him such able support. The music of the Biggs Fair was delightfully given, and is a type of bright flowing themes unusually well adapted to the ideal surroundings of the Bowl.

FRIDAY NIGHT, JULY 17

On the fourth program of his series Sir Hamilton had as an additional attraction the Belcher Ballet, and again the Bowl was packed. Dvorak was represented by the Symphony No. 5 in E minor, and it was done with scintillating verve. The conductor and orchestra came in for big recognition for their efforts. The Bach Prelude in E major for strings opened the program, and then came the overture to Rosamunde by Schubert. Seventy young dancers costumed in shades ranging from blue to flame made a most attractive "eye-full," and the effect was very delightful in the presentation of the ballet. The stage is large, and all attempts at individual work were lost, but the "tout ensemble" was all that could be desired. Svedorsky conducted for the ballet. Sir Hamilton has greatly endeared himself to the Bowl audiences by his great charm and willingness to acknowledge the fine support of his splendid band of men. C. B.

London Promenade Concerts Resume in August

LONDON.—The thirty-eighth season of the Promenade concerts under Sir Henry Wood's baton, for the past two years sponsored by the B. B. C., will open at the Queen's Hall on August 8, and continue for eight weeks.

As in previous years, Monday nights will be Wagner nights. Three Tuesdays will be devoted to Haydn and Mozart, two to Tchaikowsky, one to Russian composers and two miscellaneous programs. Wednesdays will see Bach and Brahms alternately holding the floor; on Thursdays British composers will have their innings; Fridays as heretofore, are dedicated to Beethoven; and Saturdays will see polyglot programs of a more "popular" nature. J. H.

Howard Potter's Son Now an Aviator

Norman Potter, of Glen Ridge, N. J., son of Howard E. Potter, formerly with Charles L. Wagner and also the Chicago Musical College, and personally representing many noted musical stars, including Nordica, Mary Garden and Ganna Walska, received his transport pilot's license on July 17 from the Department of Commerce with a rating of ninety-seven. This is the third highest rating ever given at Roosevelt Field, it is said. Immediately after receiving his license young Potter, who is just twenty years of age, was engaged for the flying staff of the Curtiss Wright Flying Service at Valley Stream, L. I.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEFFERT, V-Pres. and Treas.
EDWIN H. EILERT, Secretary

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4599, 7-4591, 7-4592, 7-4593,
7-4594, 7-4595, 7-4596
Cable address: Muscourier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 829
to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAER-
CHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Gerrard 2573.
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER FRANK, Wittichenstr. 32, Berlin-Char-
lottenburg 1. Telephone: Wilhelm 9144.

VIENNA, AUSTRIA—PAUL BUCHERT, Prinz Eugen Strasse 18, Vienna IV.
Telephone, U-47-0-12. Cable address, Muscourier, Vienna.

MILAN, ITALY—DOROTHY STILLA, Via M. Melioni 30.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York. General Distributing Agents. Western News Company, Chicago. Western
Distributing Agents. New England News Co. Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, patching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK JULY 25, 1931 No. 2676

If classical music stands for form, it cannot be said
that modernistic music stands for reform.

Musically speaking, the freezing point sets in when
the critics leave the hall in the middle of a perform-
ance.

Templeton Strong, American composer, who lives
in Switzerland, has just celebrated his seventy-fifth
birthday. Congratulations!

If Beethoven had been able to hear the works
he wrote after he became deaf he might have be-
come as conceited as Wagner.

Musical gambling: Prima donnas matching wits,
the Metropolitan speculating with new operas, and
concert debutants hazarding a first appearance.

Which would you rather hear, a press agent re-
lating one of his professional fantasies, or a bed-
time story on the radio? So would we.

Deaf lady, with ear trumpet, listening to a
modernistic concert, shakes instrument, and mur-
murs: "Drat this thing—it's out of order again."

"To my notion," writes a shrewd correspondent,
"a perspicacious critic is one who seeks what is
new in the old works and what is old in the new
works."

Canadian authors, composers and publishers are up
in arms against proposed changes of the copyright
act permitting performances of musical compositions
at fairs and exhibitions without payment of royal-
ties. This is characterized by Professor B. K.
Sandwell, Chairman of the Copyright Committee of
the Canadian Authors' Association, as a high-handed
appropriation of the products of intellectual efforts.
He urged authors of other than musical works to
join with the composers in defending their rights.

One can only hope that their efforts will be suc-
cessful.

The Cadenza, a tiny wee bit of a magazine pub-
lished from time to time by The New Jersey Orches-
tra, has just appeared, Summer, 1931, issue. This is
Volume 1, Number 1. It comes from Orange, New
Jersey, contains twelve pages measuring three by
two-and-a-half (inches, not feet), and offers inter-
esting reading matter of all sorts. On the cover is
a portrait of Rene Pollan conducting his two-piece

orchestra. He, himself, is sitting at a dulcimer, and
is evidently giving his bassist a well-merited rebuke.
On the next inside page is what appears to be a more
faithful picture of the entire orchestra: one violin,
two cellos, one conductor, one flute, one horn and one
kettle-drum.

It is interesting to note that among the works to
be given next season by the New York Opera
Comique, formerly the Little Theater Opera Com-
pany, at the Heckscher Theater in New York City,
is the Blonde Donna by Ernest Carter, an American
composer of note. His one act opera, The White
Bird, was performed in Germany two or three years
ago, and a dance pantomime entitled Namba was
given at Stamford last year.

Mrs. Charles E. Mitchell, whose arrangement of
a Chopin Polonaise was played by Van Hoog-
straten at the Stadium in New York, must be sur-
prised and chagrined to find every daily in New
York dubbing her a composer and calling this work
of the immortal Chopin her composition. Some
press agent certainly pulled a "bloomer," and of
course the news boys and caption writers down at
the offices of the dailies would not know the differ-
ence.

Heading West Again?

What goes up must come down, so the maxim
reads, and what goes to Hollywood—if it is a musi-
cian—comes back. Economists call this the "flux"
theory. But now, according to David Butler, who
has become a director for Fox Films, a few musi-
cians can start back for the Coast with some hope,
for the composer or artist who was "down" is now
on the upward trend again, and Mr. Butler feels
there will be a conservative demand for good musi-
cal pictures. He takes the prophecy with some reser-
vation, and feels that a good few will be quite
enough. He knows that if too much stir is created
over the box-office receipts of the first successful
tone picture, the kings of the industry will pound
out these musical films—most of them cut from the
same pattern—and then the poor musician will find
himself with a new depression on his hands, for Mr.
Butler believes there will then be another flux, and
the public will be as tired of music as it is now of
gangsters and molls.

Mr. Butler says he has solved the problem by
promising to make only one musical film a year. At
any rate, it would be wise of those who jumped last
time to walk slowly in the future.

Deserving of Success

In the June 6th issue of the MUSICAL COURIER,
in a notice concerning the London opera season, the
Carl Rosa Opera Company was mentioned as "mori-
bund." Later advices give the impression that this
term may not be exactly correct, and may perhaps
be misleading.

The facts are, that the Carl Rosa Opera Company
was affected by the general depression and could not
continue its provincial tour faced with heavy losses
each week. A season was tried at the Lyceum
Theater, London, but proved no more successful.
The company has now issued a public appeal for the
sum of 10,000 pounds to reorganize it and put it on
a sound financial basis. Everyone will join with the
management of the company in hoping that this
appeal may prove successful, as the Carl Rosa Opera
Company has had a long career and has played an
important part in music in England, especially in the
provincial cities.

Meantime arrangements have been made for an
autumn tour in the music halls, starting September
14th. A varied and popular repertory will be pre-
sented at reduced prices, but the present high stand-
ard of the company will be maintained, and the
standing policy of endeavoring to find youth and
beauty as well as good voices will be adhered to.

The importance of the company, which is sixty
years old and has done so much for British artists
and composers, is proved by the fact that the Carl
Rosa Society has been formed for the purpose of
reorganization, with the following noted musicians
as founder-patrons: Lord Morven Cavendish Ben-
tinck, Dr. Adrian C. Boulton, Albert Coates, Sir Henry
Coward, Sir Walford Davies, Isidore de Lara, Sir
John B. McEwen, Dr. Malcolm Sargent, Sir Henry
J. Wood. The offices are at Steinway Hall, London.
The society, and the opera company which it pro-
poses to sponsor, most assuredly have the best and
heartiest wishes of the MUSICAL COURIER for the
complete and early success of its undertaking.

Is Damrosch Right?

Walter Damrosch, returning from the Coast, is
quoted as having said that the dearth of new music
made it constantly more difficult to arrange fresh
and interesting programs, and that conductors were
obliged to use the same material over and over again.

Coming from so eminent a musician, that state-
ment is highly regrettable. It will, of course, be
widely reprinted. People will believe it. With the
Damrosch authority attaching to it, it will rarely be
doubted.

Yet it is not a fact. There is plenty of new music.
The public is only rarely permitted to become ac-
quainted with it, but that does not prove its non-
existence. It simply proves one of several things:
that many of the conductors misjudge the taste of
their audiences; that the conductors do not person-
ally like the new music; that they have not famili-
arized themselves with recent publications and manu-
scripts.

These broad, far-reaching, all-inclusive proclama-
tions are always unfortunate. When we stop to con-
sider how infinitely small is the amount of new music
given in America; how limited must be the amount
that can be examined by any busy conductor; we
can only wish that their remarks should carry with
them a qualifying clause.

New music is having today just as hard a time as
it ever did, at least in America. Very few of our
conductors include any on their programs. Those
who do, include only a few pieces, a very few. It
cannot be justly claimed that America, even in the
big cities, is acquainted with modern music—even
of the best American work.

The other day a visitor to the office was provid-
ing for our entertainment information as to how
lacking in talent were American composers. We
listened, astonished at the man's apparent broad
knowledge of the subject. He was absolutely sweep-
ing in his remarks; he spoke, indeed, as if he had
personally perused the scores of all existing Ameri-
can operas.

"How," we asked, "did you ever find the time
to examine all those operas?" And we placed in his
hand Hipsher's work dealing with the subject.

His face, on glancing at the book, which was cer-
tainly unknown to him, was a study. One expres-
sion on it was plain to read: he was making up his
mind to do less random talking in future.

Now it may be quite true, perhaps, as Damrosch
says, that we have no giants creating music today,
and we would certainly join him in welcoming a
musical renaissance such as the world enjoyed in the
eighteenth and nineteenth centuries. But how do we
know? How does he know? Bach was not appre-
ciated until the nineteenth century; Beethoven's
Ninth Symphony was deemed a failure when first
performed; we know now how wrong was the critical
judgment of Wagner in the fifties.

Why not give the public a chance to decide upon
the merits of present day composers? And why not
give the composers the benefit of the doubt?

No New Operas in Italy?

Astonishing, indeed, is the news that there are no
new worth-while operas in Italy. According to a
dispatch from Rome to the New York Evening Sun,
fifty operas were entered in a recent competition,
with Mascagni as chairman of the committee of
judges, and not one was found worthy of the award.
Last year, also, there was no award. The list of
rejected works grows.

But—one wonders. Take Mascagni, for in-
stance. He is of a past generation. Many, many
years ago he wrote a one-act which won a prize
and brought him to international fame. He never,
in all his long life, succeeded in duplicating his first
effort, yet he no doubt thought each of his many
operas "worthy of an award," and probably thinks
so today.

Also, times have changed. Is any man of the
older generation able to render fair judgment upon
the work of the modernists? It is greatly to be
doubted. They are horrified at the discord, at the
lack of melody, the new idiom, and so on. Is it like-
ly that the old men of Wagner's young days would
have given him a prize for any of his works?

Italy has always been the land of melody. Are we
to have opera from Italy that is non-melodic? Why
not? Puccini, although he wrote glorious melody,
wrote in an idiom quite different from his predeces-
sors; even Verdi became less obviously melodic in
his old days; Pizzetti scarcely writes melody at all, in
the old sense. And so it goes.

True, prize competitions rarely bring out the best
works of the best composers, but, still, there may
have been some merit in those works, had the judges
been able to perceive it.

VARIATIONS

By the Editor-in-Chief

London, June 28.

Arrived here, I found our Cesar Saerchinger convalescing from a month of bed, doctors, operations, and the like, the result of a carbuncle at the back of his head, near the base of the brain. I am glad to be able to report, however, that he is recovering rapidly, and that his brain is functioning with all its former acumen and resourcefulness. He was, just before I left London, using those qualities to good advantage for the *MUSICAL COURIER*, and the Columbia Broadcasting Corporation, for both of whom Saerchinger is the general representative in Europe.

Dinner was enjoyed on two occasions at the delightful Saerchinger home in St. John's Wood. The second time the other guests included Myra Hess, the pianist, and Mr. and Mrs. Fachiri (the latter, Adila Fachiri, violinist, and sister of Yelli D'Aranyi) and high converse followed the coffee, what with discussions about music, other arts, Hoover, economics, Sovietism, the future of the world, and the ultimate travels of the human soul.

In spite of the spiritual atmosphere, I kept stealing sly glances at the wonderful portrait of young Liszt (an original painting which Saerchinger picked up many years ago in Weimar) and wondered how I could remove it unseen from the wall and take it back to America with me. I have admired the picture a long time, and if its owner feels like bequeathing it to me in his will, I am content to leave him all the Mahler and Bruckner music in my collection.

It was especially interesting to meet Mme. Fachiri on this day, for it was the 100th anniversary of the birth of Joseph Joachim, and she is the grandniece of the famous violinist, about whom she told us many interesting anecdotes.

Following the Saerchinger dinner we all repaired to the studio of his assistant, Miss Joyce Herman, where there was an informal musicale. I heard Sarah Fischer do stylistic and subtle singing of "Deux Poemes" (de Rousard) music by Roussel, and Ravel's "The Enchanted Flute," both to flute obligatos beautifully played by Rene LeRoy. Then Gabrielle Joachim (granddaughter of Joseph Joachim) sang several unfamiliar Brahms numbers, and did them with rich voice and true German "innigkeit." (Miss Joachim is singularly versatile, for she appeared also during the present Covent Garden Opera season, and made a hit as Prince Orloff in *Die Fledermaus*, by Johann Strauss.) John Goss, English baritone, famous for his sea chanties, showed himself equally at home in other music, sung with uncommon intelligence and finish. Leslie Holmes, Canadian baritone, obliged with several songs, delivered with clarified diction, authority and temperament. A third renowned baritone, Mark Raphael, was present, but had to leave early owing to a next day concert engagement. Acquaintance was made, too, with Kathryn Arkandy, former coloratura soprano of the Munich Opera; Norah Donald, Scotch mezzo-soprano, and Pedro Morales, the conductor. Joyce Herman read some piano accompaniments with confident glibness.

Sarah Fischer told me that she is going to Paris to play a speaking part in a play there, to be done in English, and later she is booked for Carmen appearances at the Opera Comique.

The London Times published a column editorial today, eulogizing Joachim and his invaluable work in London as a soloist and leader of quartet. His debut in England took place only a few months after he had appeared with Mendelssohn at the Gewandhaus in Leipzig. The Times recalls the opposition of Joachim to the then "progressive" school of music (chiefly Wagner and Liszt) but adds:

The claim that the emotional impulse was everything, the design anything or nothing, was anathema to him. His rigorous code of criticism condemned much that the world has since accepted as belonging to artistic "progress," but it does not follow that the world is right and he wrong. The suffrages of the masses are of slight consequence in comparison with the judgment of so sensitive an artistic nature as Joachim's.

But be this as it may, the important testimony of Joachim's career consisted not in what he stood out against but in what he stood out for. The late Poet Laureate has enshrined what he stood for, in England particularly, in a sonnet addressed to Joachim which speaks of

"Thy ennobling trust
Remembered when thy loving hand is still,"

and it was his sense that great music is a trust in the keeping of the interpreter which guided the course of his career. For over 40 years from the time of the Monday Popular Concerts at St. James's Hall to the Joachim Quartet concerts organized by Mr. Edward Speyer at Bechstein and Queen's Halls, Joachim was faithful to his trust of "Perfecting formal beauty to the ear" before English audiences. The debt which English taste owes to him is incalculable.

I shall remember Joachim always, and with gratitude, as the Direktor of the Berlin Royal High School of Music, who bounced me out of that institution for insubordination, because I "talked back" at dear old dry-as-dust Professor Heinrich Barth, head of the piano department, when he uttered his dictum to the class that all of Liszt's compositions are "Dreck" (dirt). Thereafter I had useful piano lessons from Professor Franz Kullak, and less useful ones from Dr. Jedliczka, who used to brew good Russian tea, give me excellent cigarettes, and talk the literature of his country, the meanwhile the piano stood silent, until he said, "Now let's get to work," and then he would sit down and play the repertoire he was practising for his forthcoming recitals.

The critic of the London Times expects much of singers. He chides (issue of June 27) Miss Biedenharn, who gave a recital, and according to the critic in question, "did not make the blood run cold," in the first line of Brahms' *Waldesgespraech*.

The Savoy Hotel is as comfortable and accommodating as ever. And its breakfast marmalade and

luncheon fried sole, remain abiding delights for the mild gourmet.

In the Savoy Hotel lobby there was at all times a veritable congress of Covent Garden singers, that theater being only a few minutes distant. I met Rosa Ponselle, who talked in whispers, for she had to sing the same evening in Traviata; Romano Romani, beaming at the success of his *Fedra*, premiered here recently; Mariano Stabile, finishing his fifth Covent Garden season, and then going on to sing his engagements at the Salzburg and Vienna Festivals, and in Rome and Milan (La Scala), two cities that swear by him as Don Giovanni and Falstaff; Tullio Serafin, who admitted to being tired after his winter at the Metropolitan and spring at Covent Garden; and Beniamino Gigli, looking very fit and fresh, although he complained about a current attack of rheumatism—not in his throat, however.

I regretted missing a visit to my old friends, Arthur Hinton, and his spouse, Katherine Goodson, who had just left for their country home down in Surrey—or is it Kent? At any rate, it is a charming place, to judge from pictures of it, which I saw in an English magazine on board the steamer.

A letter just arrived from Clarence Lucas, answers my tidings to him that I shall soon be in Paris. Clarence writes, in part:

You may be sure I shall welcome you with tempered Anglo-Saxon effusiveness. If you were a pretty girl I might even have said "with open arms."

I'm sorry you will not be here for tomorrow night, when Monteux is conducting Gluck's *Ipigénie-en-Tauride* at the Opéra. But perhaps you can comfort yourself for the lack of music as easily as I can.

Your ancient prototype, Rabelais, still stands on his pedestal at Meudon, awaiting the photograph which I would



A TOSCANINI OF THE STREET.
A Roman policeman regulating traffic near the Chigi Palace.

from the Berlin Welt Spiegel

like to take there of you, and which the world is anxiously expecting. I trust you have not forgotten your promise to wend your steps thitherward when next you come to France.

Me and Rabelais!

Adv. in London Times: "Musician (double bass, cello, etc.); has worked in Railway Engineering Department; willing to do any work he is capable of; aged forty; excellent references."

There are thirty-five band performances in the London parks, announced for the current week.

Jo Davidson, famous American sculptor, who looks like one of Murger's bearded heroes of the classic Boheme, is giving an exhibition of busts and figures at the Knoedler Gallery here. Among the best examples are heads of James Joyce, Arnold Bennett, Somerset Maugham, Anatole France, Frank Swinnerton, and Edgar Wallace.

When Londoners refer to an "air saloon," or a "saloon car," those are not what Americans might thirstily think. An aeroplane-de-luxe, and a limousine motor, are meant.

I listened to a man perched on a tall box and making a socialistic speech in the street. He stood beside a statue. I glanced at its inscription, and read: "Henry Irving, Actor; Born 1838; Died 1905; Knight; Litt.D., Dublin; D.Litt., Cambridge; LL.D., Glasgow. Erected By Actors and Actresses and By Others Connected With The Theatre In This Country."

Adv. in London Times: "£10 Reward.—Stolen from motor-car outside Guildhall School of Music, on 13th instant, Parcel containing Music.—The above Reward, subject to usual conditions, will be paid by Summers, Henderson and Co., 48, Lime Street, E.C. 3." One wonders what parcel of music is worth fifty dollars to its owner.

A cheerful public meeting is scheduled for July 1st, at the Caxton Hall. It is the gathering of the Society for Prevention of Premature Burial.

This is the closing week of Covent Garden Opera, and of the short season of Russian Ballet and Russian Opera, the latter with Chaliapin as the shining star. He made his farewell appearance last night.

Radio musical broadcasts are promised tonight from Bucharest (Cimarosa's *The Secret Marriage*); Oslo, Norway (Pagliacci); Prague (Mozart concert); Milan (Rossini's opera, *La Cenerentola*); Rome (Weinberger's operetta, *The Cinematograph Girl*).

Motto seen in a London business office (and a good maxim for American professional depressionists to follow): "Work Like Helen B. Merry."

Arthur Loesser, pianist, and Hallie Stiles, opera singer, have just arrived in Europe from America; and Walter Kirchhoff, former opera singer and present editor, and Willem Van Hoogstraten, conductor, have just embarked for the land of Prohibition, Ford, Babe Ruth, and Goldman & Sachs.

Published in the London newspapers today: "To American Citizens.—In view of the wrong done to civilized peoples by the transfer of ancient buildings from site to site, we plead with you not to indulge in this trade. Your own architects have passed a resolution against it.—The SOCIETY for the PROTECTION of ANCIENT BUILDINGS."

Adv. in London Times: "Professional Singer strongly Recommends her accompanist, 4s per hour.—Phone North 3250."

These hurried reportorial notes must end, for I am boarding the Golden Arrow train in an hour, to hie me to Paris. It is Grand Prix day there.

LEONARD LIEBLING.

Goldman's Year-Round Concerts

The plan, launched June 26, to place the Goldman Band on a footing of permanency is rapidly taking shape. Already thousands have indicated their desire to subscribe to the maintenance fund, and it is evident that the idea is receiving enthusiastic public support. The more we can encourage the development of the idea, the better. All professional musi-

cians should take the trouble to "root" for Goldman at this time. He is a fine musician, he has an eminently efficient band, and he plays programs of an unusually high character.

This last fact should especially commend itself to all serious musicians. There are hundreds, perhaps thousands, of bands in this country, but few of them care to do more than entertain their audiences with music of a popular nature. They are scarcely equipped to present symphonic music even if they would.

Goldman is one of a select and notable minority. He can, and does, literally, play anything and everything. From Bach to Debussy he roves through the ever green pastures of perfection. He has found it possible to transcribe for the hand not only instrumental, but vocal music as well. There seems to be no limitations.

Such music should have a permanent place in New York's cultural life. With the enthusiastic encouragement of—everybody!—this ideal may be attained.

"A Spiritual Awakening"

Under the above heading the following editorial by former Governor James M. Cox of Florida was printed in the Miami News upon the occasion of the southern tour of the Westminster Choir. As it accurately states the feeling of many people throughout the country it is herewith reproduced in full:

The appearance of the Westminster Choir in this community was something more than a mere musical event. It was a spiritual baptism.

Just what musical critics will say, and it will doubtless be what has been expressed everywhere—a most favorable criticism—is beside the question. We view it from the eye and ear and soul of the layman. With him it is a broader aspect. A very intellectual and fine-spirited woman was heard to remark as she came out of the concert: "What a spiritual awakening. I will be a good deal better woman tomorrow. Bigger in spirit, more generous, more tolerant. My whole soul seems to have come out of some place, unlocked as it were."

That is precisely what everyone felt. The members of the choir seemed to be singing for the sheer joy of it. Not only stimulated by the spirit of the text, but there was an eagerness in the manner of every one to please the director. It would not be possible to create a closer communion of mind and voice and interpretation between the group of singers and their director.

John Finley Williamson has brought something into the world which the churches, if they do not appreciate now, will enthusiastically appraise later. He makes religion more sacred, if such a thing is possible. The effect of sermons is but casual, unless the spirit is aroused. In many instances the minister makes an intellectual appeal. Men like Harry Emerson Fosdick, in preaching the idleness and futility of religious controversy, are lifting man to a higher, if not the cosmic view of religion. He has a contempt for the clash of creeds. He sees the wonders of the universe and the glory of life. One has only to assert his better self to sense it all, but there are not many Fosdicks.

If church goes, through the sheer force of musical appeal, experience the shattering of fetters and casements which gather in our active commercial lives, they are in a recipient mood for the pulpit message.

While Dr. Williamson is doubtless laboring objectively because he sees the need of church music being brought to an infinitely higher standard, the motivating element with him is his own love of sacred music and the radiant joy which he derives in living in its atmosphere.

When the Westminster Choir comes back to this community, or when it visits any community, there should be a concerted effort of the churches to bring their parishioners within the hearing and spell of this marvelous organization.

The significant thing in Dr. Williamson's activities is the school which he is conducting for the training of choir leaders. This is a new departure. It is tremendously successful, although in its very beginning. There are 13,000 voices now being directed by men and women who have been trained by Dr. Williamson at his choir school. Fifty years from now his name will be revered and with it that of Mrs. H. E. Talbot. Herself an accomplished musician, she sensed a great public need and is giving her life to it. It was she who sponsored the choir and is rendering the same service to the choir school.

The Spread of Opera

The signal success of the efforts to restore theatrical companies to the road, made by the Theatrical Press Representatives of America, may prove a good augury for the encouragement of those who dream of "opera in every town." True, road shows are old, opera is new—although every community of the olden days had its Opera House. Still, opera has an even better chance than the road shows, just because it is new. To be sure, it may have to meet the same movie competition as the drama, since operas may now be reproduced as sound pictures, but opera even more than drama gains through the personal appearance of the artists, and the sound pictures are still far from the reproductive perfection demanded of so complex a medium.

Much might be done if the plan of district opera could be carried out. This plan is heard of from time to time in various parts of the country, but it never seems to materialize. It consists of shared expense between cities not too far apart, so that the

company may give alternate days or weeks of first rate opera, opera far better than any one small city could support. The success on the road of the Chicago and the Metropolitan companies points the way. These tours are, however, either in the spring after the actual season is over, or the regular seasons are shortened, which is not altogether to be recommended.

Why do not influential people get together for the development of the district plan, with the object of making it national?

TUNING IN WITH EUROPE

Heat—and Heat

Europe is enjoying a heat wave. Yes, enjoying it. We read of heat waves in America, with eggs being fried on the pavement and people roasting alive in their beds; but a heat wave in northern Europe means that people don't shiver for the first time in eight months.

Warm Weather Opera

London, for instance, with a temperature of about 80 in the sun, is basking outdoors, or going to the opera and to parties. Music is flourishing and two sets of opera were doing good business (considering the times) right into July.

A Tragic Event

On the same day that Covent Garden closed its doors, one of Berlin's three opera houses closed its doors too—not for the season but for ever. The State Opera at the Square of the Republic, popularly known as the Kroll Opera, having lost the last fight for its life, definitely passed out of existence. The last performance was Mozart's *Figaro* and anybody who had the privilege of being present must have realized that this death of an artistic organism is a catastrophe for Germany and for art. Never, never have we heard a performance so filled with vitality and intelligence, so gay and so human; never witnessed such a complete realization of the spirit of Mozart and of Beaumarchais, for so remarkable was the staging that the plot stood out clearly in every detail, and the action moved forward with the tension of a modern thriller. Even this way Mozart is one of the great dramatists of all times. Of the beauty of the music, sung and played by such an ensemble, it is unnecessary to speak.

No Stars

And all this without "stars": here was one of those rare epochs—always short, alas—in which the idealism and the genius of one man could animate human puppets into the higher artistic life. Mahler did it in Vienna; Klemperer did it in Berlin.

A Demonstration for Art

The finish was unforgettable. Never have we witnessed anything so moving in a theater. The house crowded; the atmosphere electric. Applause that was obviously demonstrative, growing from act to act, from scene to scene. At the end not a person left the house: a spontaneous manifestation that lasted over half-an-hour. Not only the artists but the whole personnel, down to the scene shifters, had to assemble on the stage, and at the height of the ovation a member of the audience calling himself an "unknown soldier in the fight for art" rose to address an allocation to the artists and their leader.

A Touching Scene

It was, as we said, a touching scene: to see a band of artists take leave of its public—like two parts of a great family being torn asunder; those on the stage, like those on a ship, waving to those ashore, as it were, and vice versa, till the curtain made both invisible to each other.

Politics Versus Art

If those who speak of art, of musical art, as unimportant, as a mere amusement, could witness a scene like that! To these people, shedding real tears over the loss of an artistic achievement, it means a part of their very life. And why, of all things, must such an achievement be destroyed? Germany is poor, almost bankrupt; but lesser things live, though they cost money to the state. Politics and art make strange bedfellows; and the less said about this chapter of German public life, the better.

He Lives

There is one consolation: the spirit of Mozart is alive; more alive than four years ago, when this great experiment began. And it will live forever.

C. S.

THIS, THAT, AND THE OTHER THING

RADIO

Rumors and Facts

Another favorite, John Charles Thomas, will be the featured artist in a series of radio programs lasting eight weeks and presented on the Maxwell House Hour. This exclusive appearance will come over a WJZ-NBC network beginning July 30, at 9:30 P.M. It is said that during these programs there will be no announcer, but instead someone will act as master of ceremonies. The orchestra will devote itself to lighter pieces. Mr. Thomas' singing will be made up entirely of "request" numbers. He is returning to the United States just in time to rehearse for the first program.

The new director of a broadcast which comes over WOV twice a week, and which is known as the Talent Hour, is none other than Renato Secchia, a personable and ingenious young man. Aside from this radio venture, Mr. Secchia is interested in the making of movies. He is at present looking for an honest-to-goodness violin prodigy, of the male sex, whom he can make the protagonist of a new film he plans to make soon. Mr. Secchia would like to hear from any prospects, and any mail addressed to him in care of the MUSICAL COURIER will be forwarded. Here's a tip for hopeful mothers!

A tenor who has been popular with radio listeners for a long time is Charles Premmac. He is scheduled to be heard with the Little Symphony Orchestra on July 31 at 9 p.m. Whoever may happen to hear him will be assured of a very delightful concert.

A student at the Juilliard Musical Foundation, and one of Ernest Hutcheson's most brilliant pupils, is Jerome Rappaport, a twenty-year-old piano virtuoso, who will play for the first time from WOR on July 27 at 5:35 o'clock. He has played in concert and is well known in musical circles.

Florence Trumbull, pianist, was the guest artist on July 19 during the Chicago Philharmonic Orchestra's second program, under the direction of Adolf Dumont. She interpreted the Grieg concerto in A minor.

Another unusual program was the one heard on July 20 at 7 P.M., when many of the themes used during the celebrations held in the temples of the ancient Incas' fanatical sun god worship, were heard. To achieve the

proper effect a giant marimba was simultaneously played on by six musicians.

It is rumored that Paul Whiteman will get the Waldorf Astoria orchestral post.

When the Ravinia Park Opera orchestra broadcasts July 26, the program will be made up entirely of Italian music.

Today, July 25, opera from Austria will be heard on the air. This feature is scheduled for 3 p.m. and the work will be The Barber of Seville as performed at the Mozart Festival commemoration in Salzburg at the municipal theatre. This festival is a counterpart of the Wagner Bayreuth Festival founded by Richard Strauss.

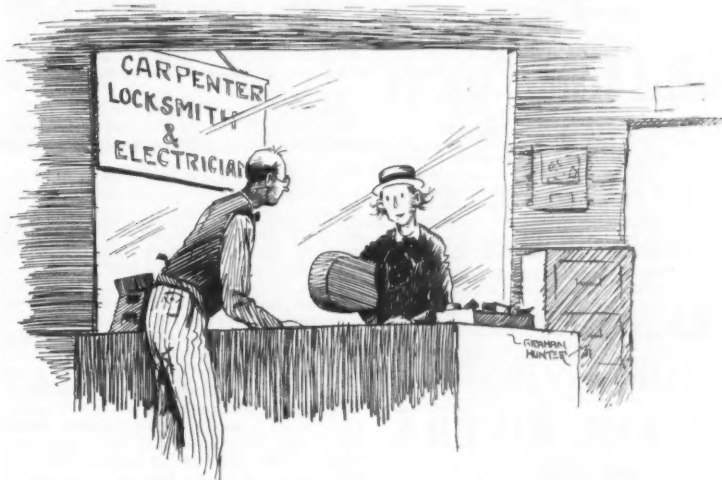
It is authentically stated that Viola Philo created quite a stir when she sang over WEAH on July 19, on the hour called "Through the Opera Glass." Her interpretations were the Bird Song from Pagliacci and the finale of the third act of Aida.

A new series of programs have been launched over the Columbia Broadcasting System known as The Musical Alphabet and presented by the National Radio Home-Makers Club, of which Ida Bailey Allen is president. These broadcasts are given by Mrs. Allen, with Ralph Christman, pianist, the idea being to present compositions by musicians of note in alphabetical order. The series will continue for twenty-six weeks and is considered among the most important morning musical presentations now on the air.

According to Mrs. Allen, an effort was made recently to determine what type of programs the listeners-in preferred, and of the thousands of replies received there was an overwhelming majority who voted for classical fare. Music lovers will no doubt find a real treat in these broadcasts, presented every Wednesday morning at 10:30 over WABC.

Between July 20 and August 4, the NBC-WEAF network is rebroadcasting programs from England. Of the interesting ones to be heard is that of July 28 at 4:20, when the concert of the International Society of Contemporary Music will be put on the air.

Morton Downey says he is glad the "mike" isn't yet able to see the bandages on his eyes. The highly paid radio tenor was recently temporarily blinded when he accidentally sat under a sun-ray lamp while visiting a sick friend.



"I'd like to order a new door-bell tuned to the key of C, please."

I See That

Mischa Levitzki is due to arrive in San Francisco on July 31 on his return from an Australian tour where he had thirty-three appearances in six months.

Galli-Curci and Homer Samuels were in New York City for a few days during the past week.

The King and Queen of Siam, incognito, will formally open the Scottish Festival in Banff, during which Scotch music of all sorts will be performed.

Twin daughters have been born to Mr. and Mrs. Alexander Brachocki, to which Paderewski has become grandfather.

Anna Case and Clarence H. Mackay were married this week.

The Oklahoma City Symphony Orchestra has ended another successful season—and without a deficit.

John McCormack is now under the management of the Columbia Concerts Corporation.

New York Association of Music School Settlements has offered a \$500 prize for an unpublished composition.

Sir Hamilton Harty wins acclaim of Hollywood Bowl audiences.

Leopold Stokowski has made, as an experiment, the first phonograph record of an entire symphony.

The Wagner Festival at Munich opened brilliantly.

On account of financial difficulties the National Orchestra of Wales has been forced to disband.

Chicago's new Philharmonic Orchestra, under the direction of Adolphe Dumont, made a successful debut.

Anne Roselle left New York this week to fill an engagement with the Cleveland Opera Company.

Sol. Hurok arrives soon from Europe, having made arrangements to bring several new attractions to this country.

The Havana critics were unanimous in their opinion of Paul Althouse's art.

Gladys Axman's Salzburg recital was scheduled for July 20.

Tito Schipa's first appearance of the season at the Colon, Buenos Aires, was a personal triumph.

An interesting article by the late Harry Os-good appears in this week's issue.

Gloria Caruso is to receive an income tax refund of \$26,038.

Viola Philo is a very busy artist.

Tetrazzini Thrills San Francisco—Back in 1910

(The following report was written by the MUSICAL COURIER's correspondent in San Francisco at the time that Tetrazzini made her appearance in that city in 1910. Those days the singer's generosity extended to selling Red Cross stamps;—it was at Christmas time,—and also giving a free concert

in the open on Christmas Eve. It did much to establish her in the hearts of the people; in fact to such a pinnacle of popularity did she climb that the daily papers featured her on the front page. The MUSICAL COURIER reproduces this report now in view of the recent announcement of the diva's return to the States in the fall for a farewell tour.—The Editor.)

It is very seldom that anyone, no matter what his or her calling, looms on our horizon as does Luisa Tetrazzini. Election returns may receive such attention, or perhaps Roosevelt or the Jeffries-Johnson fight, but for a singer,—a mere musician,—to blaze forth in inch headlines on the front pages of our dailies is a thing unheard of here, and, no doubt, elsewhere. We begin to see that something unusual has occurred. Any other musician who visits our coast receives the usual write-up on the theatrical news page, or even a column or so in the news section on the day of his concert, and no matter how great he or she may be, ninety per cent of the audience is composed of musicians and students. The musical people go to hear the artist in greater or less numbers according to his or her fame, but most of the "common people" do not even know the name.

It is far from this way with Tetrazzini. A Japanese baby was heard lisping her name on the street the other day, which may show to some extent how her name is on every one's lips.

People who tell you that they do not care for music go wild at her concerts. A man who is far from a musical enthusiast will stop one on the street to say that he heard Tetrazzini at Lotta's fountain, and that her voice was ravishingly beautiful. Incidentally he will remark that he enjoyed seeing the diva so happy and pleased with herself and the opportunity of singing before the multitude. Here, perhaps, one may remark upon the effectiveness of a "reciprocity of compliments" such as have been bandied between Tetrazzini and her admirers. It has certainly made for enthusiasm.

Whatever a musician may think of her as a musician, he must acknowledge that she has a most amazing power of moving people, both musical and unmusical.

The diva added to her popularity when she sold Red Cross stamps, but that free concert was a master-stroke. It was one of the shrewdest schemes ever thought out by any of the profession.

It was so entirely unusual, so romantic in its setting in the open air on Christmas Eve in San Francisco's business section, and the city's response in presenting her with a golden token of thanks reads so like a chapter from an old romance when the world was supposed to be more easily

swayed by sweet sounds, that its glamour will follow Tetrazzini for many a day.
EVA NEVONE PROVOST.
San Francisco, December 28, 1910.



How proud she seems to be able to sing Tosti's La Serenata!



When frills hobnobbed with trills.



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NOTES FROM COAST TO COAST

BUFFALO, N. Y. Isabelle W. Stranahan issued invitations to a vocal recital given by her pupils in the Town Club, the Music room being filled to overflowing with friends of the large number of participants who reflected much credit upon themselves and their teacher. The accompaniments were in the capable hands of Marian Voss Fruanff, Pauline Minot and Esther Barhyte. A trio comprising Marian Knaier, Esther Siemann, violinists, and Marian Alt, cellist, added variety.

Mrs. John L. Eckel presented some of the pupils of her large violin class in recital before a large audience who thoroughly enjoyed the admirable performance of all participants. Geraldine Kress, Serena Goya, Raymond Baum, Lucy Salibene, Judith Silverman, Ruth Johnston, Mary Lee, Helen Peterson and Carol Eschelman were those appearing with gratifying success. Elizabeth Ackerman at the piano deserved her share in the applause bestowed.

A song recital by a large class of vocal pupils of Robert H. Fountain was given in the Colonial Room of the Twentieth Century Club before a representative audience. Much talent was displayed, the entire program being one of merit, and many were the compliments heard for teacher and pupils. Mrs. Fountain's accompaniments were, as usual, of admirable quality, contributing greatly to the occasion.

A piano recital and demonstration of the Locke Primary Plan was given in St. Luke's Evangelical Church by Flora Hine Locke and her class of pupils, before an audience filling the auditorium. Admirable and outstanding features of this method have frequently been highly commented upon, but with each demonstration this writer finds new cause for wonder at the results obtained in the teaching of young children. The solos, duets and two-piano numbers, as given by the pupils, also speak highly for results obtained. Assisting Mrs. Locke were Mrs. Reeves and Miss Torrence.

Marguerite Davison issued invitations to a piano recital given by some of her pupils. Alfreda Jacobs, Edith James, Lucile Lazure, Jennie Di Cesari and Grace Grabau acquitted themselves creditably in a program of standard compositions. Louise Sleep's class of vocal pupils gave an interesting recital in the Parish House of the Church of the Redeemer, when the large audience present evidenced their enjoyment of the varied program in prolonged applause. The participants were Catherine Stretch, Harriet Flierl, Evelyn Hager, Edmond Dowd, Dorothy Kohl, Esther Ertlenbeck was the capable accompanist.

The studio Glee Club of the First Settlement Music School, with Mrs. Sleep director, offered its second annual concert in the Twentieth Century Club, when they gave an excellent accounting of themselves. Joseph Phillips, baritone, Esther Ertlenbeck, pianist and accompanist, and Frans Thomson, accompanist, assisted.

Erich Beu's pupils' recital, in Grosvenor Library Music Room, attracted a large and highly pleased audience. Among the pupils in violin and piano were heard a number of undoubted talent and musicianly training with much promise for future development. The two young sons, Erich and Karl Beu, won their audience, and the entire program was of a high order of merit.

Twenty of the large class of piano pupils of Mildred P. Kelling gave an enjoyable recital in the music room of the Grosvenor Library before a friendly audience, the varied program of standard compositions being well performed, talent and good training being evidenced in abundance. Among the more advanced performers, Margaret Kittinger displayed unusual ability in her Liszt and MacDowell compositions, much being predicted for this young woman's future.

Arlene C. Harris was presented by her teacher, Mary M. Howard, in a solo piano recital in the Town Club in an ambitious program of compositions by Bach, Beethoven, Mozart, Chopin, Debussy and Moszkowski, to which the young lady brought painstaking preparation, adequate technic and interpretation. The musicianship and ability of her teacher, Miss Howard, is too well known to need comment. Many were the compliments showered upon her pupil.

At the formal dedication of the new organ of the First Pilgrim Congregational Church, the following local organists participated in the program: William Gomph, Harry W. Scratton, Robert Hufstader, Harry Whitney, and the organist and choir director of the church, Bertram Forbes. Olive Frost, pianist-teacher and church member, was organizer of the monument to obtain the much-needed new organ for the church. Miss Frost furnished the musical program for a recent meeting of the Zonta Club.

Many musicians and friends of Laura Duerstein, contralto, attended the farewell

tea given for her by Jessamine Long, solo soprano of St. John's Episcopal Church. A flattering offer was extended Miss Duerstein by the Church of the Covenant of Cleveland to become solo contralto in that church, which offer she has accepted.

The Palestrina Singers, a newly formed organization for the purpose of singing the Palestrina and old English church music and madrigals under the direction of Robert Hufstader, sang recently for the annual luncheon of the Mothers' Club at Twentieth Century Club, also at Bethlehem Presbyterian Church and at a private hearing in Mrs. McLeod's residence studio.

Many teachers either have given or are giving the last of their pupils' recitals of the season at this time, among them the following: Clara Kroll, Arthur Roberts, Clara Mueller, Leonard Adams, Inez Neubauer, Hortense Beck, Marion Radnor, Mrs. Gould, Helen Striker, Clara and Florence Schwarb, Florence Peck, William Peck, Winifred Beck, Elizabeth Henderson, Mary Larned, Clara Schlenker, Julia Jennings, Margaret Burton, Marion Schenewolf, Amy Corey Fisher, Jane Shower McLeod, Howard Moore Parker, Julius Singer, Minnie Schultz, Helen F. Ferguson. L. H. M.

NEW HAVEN, CONN. Artist pupils of L. Leslie Loth, pianist and composer, and Harold Huni, vocal teacher and operatic coach, made the nineteenth annual recital of the New Haven School of Music a brilliant success. Those taking part in the program were Ruth Libby, Isabel Vegliante, Elizabeth Dixon, Virginia Bassett, Walter West and Frank Giampaolo, pianists. Wayne Harrington, John Samson, Charles Keast, William Crosby, Thomas H. Waite, Lillian Coewynn and Rosamond Martin, vocalists. Josephine Candice Smith and Signe Nordin Leuring furnished artistic accompaniments. N.

OKLAHOMA CITY, OKLA. The Clarence Berg music camp in the Ozark Colony near Sulphur Springs opened its seventh season on July 6, and the enrollment represents students from several middle western states. Courses will be offered in piano, voice, violin, band and orchestra instruments. Properly classified students may earn up to six hours of college credit, as the camp is a unit of the Oklahoma City Summer School. The camp is limited to thirty-five students. W.

PATERSON, N. J. Advanced students of Iris Brussels recently gave a piano recital at the Woman's Club. Assisting on the program was Miss Brussels in a number for two pianos played with one of her pupils, Florence Ozegowsky. Those participating were Elizabeth Meyne, Dola Napoli, Gladys Saltenberger, Eleanor Mendelson, Margaret De Graw, Nicholine Brack, and Alice Maus. S.

PORT SMITH, N. H. The music of MacDowell was featured on the annual commencement concert of the Port Smith School of Music program, of which Edgar

Wallace was the motivating spirit. Mr. Wallace is director of the school. The MacDowell Symphony Club assisted Florence Marshall in the interpretation of the first movement of MacDowell's concerto for piano, and Elena Romeo in her interpretation of the Woodland Sketches. The second part of the program featured Wagner, Sullivan, DeBeriot, Tschaikowski and Weber. Mr. Wallace was heard in a trumpet solo by Hartman, and the concert proved a veritable success. Z.

SEATTLE, WASH. The recent appearance of Margaret Moss Hemion, soprano, at the Olympic Hotel was an event of outstanding interest in local musical circles. Mrs. Hemion is a singer whose art is so thoroughly satisfying that she is easily among the finest sopranos we have in the Northwest. She has the grace and charm with which to accompany her lovely voice, and her programs are delightfully planned. In this program she had the assistance of Helen Louise Oles, as accompanist, and of the Ionian String Quartet.

Harry Krinke presented his artist-student, Clark Kinzinger, in a complimentary piano recital at Plymouth Church. This young pianist is attracting considerable comment upon his growth, especially in a technical way.

The final concert of this season given by the Ralston Club, under the direction of Owen J. Williams, was a distinct success. Interest in male chorus singing has been greatly stimulated by the splendid work of this organization. This group has also sponsored the appearance of many local artists, this time presenting Aaron Stankevich, talented young violinist from the class of Peter Merenblum of the Cornish School.

Sherman, Clay & Co. is sponsoring a series of Monday evening radio concerts over KOMO, devoted entirely to presenting the Northwest's musicians to the radio public. These concerts are aiding materially in stimulating interest and enthusiasm for both music-study and music-appreciation.

The commencement season at the Cornish School was, as usual, a busy time for that institution. The nightly concerts were climaxed by the graduation of a goodly number of music-drama and dance students.

The first concert of the summer season at the Cornish was that given by Kolia Levenne, cellist, assisted by John Hopper, pianist. The d'Albort concerto was presented to Seattle. J. H.

SHREVEPORT, LA. The department of music of the Centenary College of Louisiana recently presented pupils of Le Roy Carlson in recital. Individual recitals were heard by Henrietta Carnahan, Ruth Carlton, Maxine Henderson, Mary Blanche Scales, Mattie Lee Pate. At a recent faculty recital Mr. Carlson interpreted the Grieg Sonata No. 7 and was also accompanist for Dr. Francis Wheeler, baritone. Mr. Carlson is head of the piano department at Centenary College. M.

STOCKTON, CAL. The commencement concert of the Conservatory of Music of the College of the Pacific, had the assistance of the orchestra under the direction of Charles M. Dennis. Members of the class receiving the degree of Bachelor of Music were the soloists. Phyllis Elaine Threlfall received the degree of Master of Arts. D.

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Berlin's Kroll Opera Finally Closed

Revivals of Puccini and Strauss Operas—Joachim Centenary Celebrated by Many of His Former Colleagues—
Interesting Exhibition of Joachim Relics

BERLIN.—That gallant supporter of the modern operatic composer, the Kroll Opera House, has passed out of existence. Its doors opened for the last time to a performance of *The Marriage of Figaro* on July 3, and henceforth it will be merely a memory of a high-spirited, courageous, but practically not very wise attempt at establishing modern opera in Berlin. Its failure must be primarily ascribed to the musical and dramatic shortcomings of the new works performed. Radical modernism and sensationalism are by no means identical with artistic value, and this maxim was not observed sufficiently in the choice of new works. Only when it was too late, in the last year of its existence, the Kroll Opera management learned how to attract the patronage of the young generation while paying due heed to the taste and wishes of the general public.

PUCCINI AND STRAUSS REVIVALS

The State Opera Under den Linden brought out Puccini's masterly witty comedy *Gianni Schicchi*, after long neglect, with a partly new cast. The success was only mediocre, owing to the misunderstanding or the intentional changing of the composer's intention. Out of a clever comedy a burlesque parody was made, with all the dramatic exaggerations and explosions of coarse grotesque humor at present in vogue in Germany.

Richard Strauss' *Egyptian Helen* was also revived with Richard Lert at the conductor's desk showing full mastery of the intricate score. The Berlin singers were not by any means equal to the phenomenal cast of the Dresden premiere a few years ago, (Rethberg, Rajdl and Taucher), but maintained a high rank nevertheless. Vera Schwarz gave to Helen all her capricious grace, and surprised her hearers by the enduring power and beauty of her voice.

The part of the sorceress Aitra was confided to a newcomer, a young American singer, Suzanne Fischer. Her debut in this difficult and exacting part was remarkably successful. Menelaus was effectively given by Fritz Soot, but vocally the most finished performance was Friedrich Schorr's Arabian chief.

JOACHIM CENTENARY CELEBRATED

The centenary of Joseph Joachim, on June 28, was an event of especial interest for Berlin, where Joachim spent the greater part of his life. The Hochschule, where Joachim was the first director, from its foundation in 1869 until his death in 1907, honored the memory of its great master by a number of special performances. The Prussian Academy of Arts, closely allied to the Hochschule, began the series of performances with a matinee. The opening oration was delivered by Prof. Dr. Hans Joachim Moser, the son of Joachim's friend and collaborator Andreas Moser. Prof. Moser may boast of having had Johannes Brahms and Joseph Joachim as his godfathers. The musical part of the program contained Joachim's fine variations for violin and piano, played by Prof. Karl Klingler, Joachim's favorite pupil, and Prof. Robert Kahn, a brother of Otto H. Kahn, and who in his younger days was highly esteemed by Joachim as a partner at the piano.

JOACHIM'S ORCHESTRAL WORKS

An orchestral concert in the Hochschule followed, presenting exclusively compositions by Joachim. Prof. Julius Prüwer conducted the concert orchestra of the Hochschule, in Joachim's overture op. 13. Next followed an address by Prof. Schünemann, the second director of the Hochschule. He gave an account of what Joachim's life-long work meant to the Berlin Hochschule and to the musical world in general. Two of Joachim's most prominent pupils then played works of their master. Prof. Gustav Havemann interpreted his extremely difficult concerto in Hungarian style for violin and orchestra, op. 11. Prof. Karl Klingler performed his second violin concerto on the magnificent Stradivarius violin which was inherited by Klingler. This little-known composition, less elaborate and less extended than the Hungarian concerto, deserves to be heard more frequently. Klingler's highly artistic rendering achieved a brilliant success for the almost forgotten work and for himself, for he is chiefly known as the excellent leader of his famous quartet.

On the actual anniversary day Joachim's resting place, in the cemetery of Westend, near Berlin, was visited by many delegations, former pupils and friends. At noon the Dome Choir, conducted by Alexander Curth, sang a chorale by Bach as introduction to the memorial ceremony, and after the official deposition of numerous wreaths, closed with Bach's motet *Ich lass Dich nicht*.

JOACHIM'S DESCENDANTS AT FINAL CONCERT

In the Singakademie the series of anniversary concerts was brought to a close by a chamber music concert, in which three different string quartets participated, all Joachim's offspring, the Wendling Quartet, from Stuttgart, and the Havemann and Klingler Quartets from Berlin. A representative audience filled the hall completely, and hundreds of visitors had to stand through the performance. Most of the living members of Joachim's family were present. The program consisted of works by the three great masters with whom Joachim had the closest personal relations. Brahms' C minor string quartet was played by Karl Wendling and his colleagues; Schumann's quartet in A major, op. 41, No. 3, had been assigned to the Havemann Quartet; and in Mendelssohn's fascinating and genial octet, op. 20, the Klingler and Wendling Quartets combined with the happiest effect.

INTERESTING JOACHIM RELICS AT HOCHSCHULE

The Hochschule prepared an exhibition of extremely interesting Joachim relics, illustrating his triumphant public career in almost all European countries, covering a period of sixty years. Diplomas from academies, universities, societies of many countries, addresses of thanks, admiration, appreciation, gifts by sovereigns, artists, autographs of Joachim's orchestral scores, autograph letters, portraits and sketches by famous masters, etc., give a slight idea only of Joachim's fame over half a century ago.

The Beethoven House in Bonn loaned the four string instruments, known as the Beethoven Quartet, having once been Beethoven's property, and used by the Joachim Quartet at the Bonn Beethoven Festivals.

Prof. Richard Rössler was sent by the Berlin Hochschule as delegate to Joachim's native town, Kittsee, in the Austrian so-called Burgenland, which formerly was a part of Hungary. A memorial tablet was solemnly unveiled in Kittsee at the house in which Joachim was born in 1831. The small district of the Burgenland, by the way, is famous as a home of musical genius; Joseph Haydn lived there for about thirty years, while Liszt, Joachim and Karl Goldmark were born there. HUGO LEICHTENTRITT.

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German Music Festival Season Opens

Contemporary Music at Essen—Remarkable Choral and
Orchestral Novelties—Beethoven Festival at Bonn
Departs From Traditional Methods—Adolf
Busch's Success as Composer

ESSEN.—For over a hundred years the Rhineland has been the leader of a musical culture in Germany through the famous Nether Rhenish Festivals. A short time ago, at Essen, a city more known for armaments than music, took place the fourth of a new series of Rhenish festivals, given under the auspices of the Rhenish section of the Union of German musicians.

Only contemporary composers are given a hearing at this festival. Of the extended program perhaps the most interesting novelty was a sort of operatic revue, entitled *Von Freitag bis Donnerstag* (From Friday to Thursday). Bruno Schönlanck's libretto describes the week of a working man, with pay day, Friday, and Sunday as red-letter days, and the various amusements of the typical German industrial workman. This series of realistically descriptive pictures is sometimes bordering on the vulgar. Hermann Pillney's skillful music, however, saves the piece to a certain extent, and is especially happy in the more serious episodes.

A speaking choir was a novel and effective feature of the performance, which Rudolf Schulz-Dornburg, one of the most ardent German advocates of modern and ultra-modern music, conducted with his usual enthusiasm. As an overture Karl Herrmann Pillney's *Divertimento* for declamation, piano and chamber orchestra was performed. This composition of the highly gifted young Rhenish musician was decidedly successful and earned much praise for its musical qualities. Schulz-Dornburg conducted, and the composer played the piano part very brilliantly, while in the recitation of the various poems Hans Siewert showed his art as a speaker.

CHORAL AND ORCHESTRAL WORKS

Another remarkable work was Bruno Stürmer's *Messe des Maschinenmenschen* (The Mechanic's Mass), for male chorus, baritone solo and orchestra, a pathetic composition with many romantic traits, highly effective in several episodes. Other choral works were Heinrich Lemacher's *Magnificat*, a solid, impressive piece written in the classical tradition, and Ernst Pepping's *Sprüche und Lieder* for a cappella chorus.

The orchestral concert was conducted by Max Fiedler, who will be remembered in America for his work with the Boston Symphony Orchestra a quarter of a century ago. Paul Höffer's *Festive Prelude* for orchestra; Walter Braunfels' *Divertimento* for small orchestra; four refined songs with orchestra by Philipp Jarnach; a concertino for piano and orchestra by Joseph Eidens; and four

little pieces for orchestra by Maria Herz made up the program of this concert.

In two chamber music recitals two compositions were heard, which had won the Beethoven Prize awarded by the Berlin Academy of arts: Paul Höffer's Sonata for violin solo, splendidly played by Stefan Frenkel, and Kaspar Roelsing's *Reden mit dem Wind* (Conversations with the Wind), recitatives to poems by Stefan George, for baritone, harmonium and piano. Of the numerous other works performed only a few of the most important ones can be mentioned here; a *Spielmusik* for two violins and viola, by Wilhelm Maler, one of the most gifted younger Rhenish musicians; Ludwig Weber's short choral part songs, and the same composer's remarkable set of piano pieces.

BEEHOVEN FESTIVAL AT BONN

The traditional Beethoven Festival at Bonn, Beethoven's native city, was held again this year, though not quite as in former years. The three programs were not devoted exclusively to Beethoven, but also to works of other masters, and even included a modern composition. Hermann Scherchen conducted the orchestral concerts with his usual vigor. Beethoven's second symphony and G major piano concerto, played with eminent artistry by Rudolph Serkin, were heard cheek by jowl with Schumann's Rhenish Symphony and Brahms' F Major.

The great violinist, Adolf Busch was the center of attraction in the second orchestral concert, both as player and as composer. Reger's intricate violin concerto was played by him in a well-nigh incomparable manner. Busch's own new concerto op. 43 for orchestra, heard for the first time, was a surprise for most listeners. Busch, who so far in his compositions had been a follower of

Brahms and Reger, progresses here very noticeably several steps towards modernism. Piano, saxophones, cornets and xylophone are used in his orchestra very effectively. A very condensed symphonic form, highly interesting, contrapuntal work, considerable variety and interest in the melodic invention distinguish this very effective work.

A chamber music recital contained violin sonatas by Bach (G major), Beethoven (Kreutzer Sonata) and Brahms (G major) beautifully played by Busch and Serkin.

A singer from London, Evelyn Arden-Althaus, accompanied by Michael Rauchen, made an excellent impression in songs by Schubert and Brahms. H. L.

Ida Rubinstein in D'Annunzio Play

LONDON.—Great interest was aroused by the famous dancer, Ida Rubinstein's first appearance in London, when she made her English debut at Covent Garden in the drama entitled *The Martyrdom of St. Sebastian*, which was specially written for her by the Italian poet Gabriel d'Annunzio. Although superbly produced, with incidental music by Claude Debussy and choreography by Leon Bakst, the monotonous rhetorical style of the tragedy did not win popular approval as did the three ballets produced on the following night, with Ida Rubinstein as the central figure in each. Maurice Ravel conducted his own *Bolero*, which aroused great enthusiasm by its warm stage setting of a gold and brown interior of a Spanish inn, produced in the spirit of a Goya picture. J. H.

Singer Acquires Ancient Harp

LONDON.—Much interest has been aroused among her audiences at the recent appearances in London of Heloise Russell-Ferguson, the well-known singer of Gaelic folk-songs, by her latest acquisition, a very beautiful Highland harp, or Clarsach. It is an original instrument, some hundreds of years old, closely resembling the two oldest specimens of harps in existence.

Miss Russell-Ferguson is spending her vacation in her favorite haunt, the Isles of the Hebrides, off the west coast of Scotland, where she gleams much of the material for her uniquely beautiful programs. J. H.

Gigli's Recital Brings Paris Season to a Brilliant Close

Famous Tenor Stirs the French to Great Enthusiasm—Gluck's
Iphigenie en Tauride Revived Under Monteux's Direction—
Other Concerts as Well as Opera Find Responsive Audiences

PARIS.—This spring and summer season of music has been long-a-dying. Gigli's recital in the Pleyel Hall on July 7 must certainly be the end of the concert season, though the *Opéra* and the *Opéra Comique*, with the combined support of a large public and a generous state subsidy, never close their doors. But Gigli, unlike the Shakespearean "daffodils that come before the swallow dares," dared to come long after society was supposed to be on the sea shore and musicians were spending their winter's hardings in foreign travel. Yet Pleyel Hall was none too large for the song lovers who turned out in force to hear the famous Italian singer.

A few days earlier, Victor Prahl presented a varied and most interesting program of songs in the Chopin Hall. He was especially successful in his Handel and Schubert numbers, probably because they were already familiar to his audience. But the new German and French songs were equally well sung and as enthusiastically applauded. Victor Prahl is steadily progressing in the favor of the public, for the simple reason that he is as steadily advancing as a concert artist. High musical intelligence, fine style, and an agreeable manner are joined to a voice which is always developing in resonance and quality.

A Japanese tenor named Yosie Fujiwara drew a large audience of his fellow countrymen into the Gaveau Hall to hear him sing the usual selection of Italian and French songs, with a number of unusual Japanese folksongs. His voice was agreeable, but soft, and lacked entirely the ring and brilliancy of the standard Italian tenor. But whether this is a racial or a purely personal characteristic I cannot say, as Japanese tenors are rarely heard in Paris.

Reinhold von Warlich delighted his hearers in the Chopin Hall with his fine interpretation of Schubert, Wolf, and Brahms. Every song was a lesson in style which was closely followed by numerous vocalists in the audience. Many a baritone with more voice and a younger energy would have failed utterly in touching the hearts of the audience with the deeper meanings and sentiments of the composers as von Warlich touched them.

I was greatly taken with the exceptional excellence of the vocal pupils at a concert given by the Russian Conservatoire of Paris.

Four young sopranos presented a long program in Italian, French, German, and Russian, and not a trace of anything immature—except nervousness, perhaps—was noticeable in the interpretations. Their teacher is Professor Gladky, who in private life is Madame Kedroff, wife of the well known singer in the Kedroff Quartet.

At a concert of compositions by the American musician, Virgil Thompson, in the Chopin, I met the conductor of the Cleveland Orchestra, Nikolai Sokoloff, who is roaming through Europe in search of rest and change and new works for his concerts during the coming winter.

In a vocal and dramatic sense, the most interesting event of the season, at least to us older musicians, was the revival of Gluck's *Iphigenie en Tauride*, which had its first performance on May 18, 1779, in Paris, when the composer was sixty-five years of age. The criticism of Padre Martini, made a century and a half ago, still holds good: "Gluck has all the finest qualities of Italian, and many of those of French music, with the great beauties of the German orchestra."

The direction of the work was put into the capable hands of the internationally famous conductor, Monteux, the choral parts were superbly sung by a visiting body of singers, the *Wagner Society* of Amsterdam, and the

FRANCE RAISES HER SUBSIDY TO CON- SERVATOIRES

PARIS.—When the rest of Europe is cutting its governmental subsidies to musical organizations it is encouraging to read of the French government's attitude in increasing the subsidy to the forty-five national conservatoires from 200,000 francs to a million francs per annum. Of these national institutions the most important is the Paris Conservatoire, which will receive ninety per cent of the subsidy for its own use. H. J.

soloists were the very best of the French company, most of the work falling to the lot of Mme. Lubin, whose singing and acting of the tragic part of *Iphigenie* were beyond all praise.

Seldom does the opera house witness such scenes of enthusiasm at the end, when soloists, choristers, producer, and conductor were repeatedly called before the curtain. And Wagner's *Nibelungen Ring* was still echoing in the corridors and wings of the opera house when Gluck's old masterpiece was played.

The players of stringed instruments have been many in kind and merit, with the violin leading, as usual. But the cello playing of Hans Kindler, not heard in a Paris concert hall for four long years, was greatly admired at the recital in the Chopin Hall. The customary recalls and extra numbers were conspicuous. Hans Kindler, however, preferred to talk about his Washington Symphony concerts which are to begin in October. He has been promised a number of new works by several modern composers, which are to receive their first performances under his direction in Washington.

Kreisler and Thibaud both packed the Pleyel Hall at their recitals there, and Jascha Heifetz did the same at his concerts in the grand opera house. Enesco is faithful as usual to the Gaveau Hall, which was crowded to suffocation when he played Bach, Tartini, Beethoven, Corelli, and a group of later day composers. And during the same week there concerts by Leon Zighera, Boris Felician, Antoine Cornu, Tina Manteufel, H. de Sampigny, and Simone Jeanjean, all violinists of outstanding merit. The mere list of the violinists heard in Paris during the year would be surprisingly long. Fame cannot come to all of them. In fact there are so many that the wonder is how they all can live. But, as Pope remarked: "Hope springs eternal in the human breast."

A very valuable part of the music student's education are the splendid programs of organ music to be heard every Sunday in the great churches of Notre Dame, La Madeleine, St. Augustin, St. Eustache, St. Paul, St. Germain des Pres, St. Denis, La Trinite, and other places. The programs are published in the newspapers well in advance. Those who like their music with a touch of historical romance may find interest in listening to the organs, or their successors, of Couperin, Daquin, Guilmant, Saint-Saëns, and may still hear the veteran Widor at St. Sulpice.

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LONDON.—American pianists and music teachers who are visiting Europe this summer will have a unique opportunity of coming into contact with one of the guiding lights of European musical education—Mme. Maria Levinskaya. Mme. Levinskaya, whose Levinskaya Pianoforte College in London is well known all over the world, is attending the Anglo-American Music Conference in Lausanne. Following directly after the Conference, where she will give the consultation lessons, she will hold her Summer

on the art of pianoforte playing that has appeared for many years.

Perfect health is part of a performer's stock-in-trade, and cramp is the bug-bear of many a pianist and violinist. Mme. Levinskaya has found a cure for this terrible affliction which has brought her unbounded gratitude from the many who have found in her method not only a musical inspiration but a physical and mental rejuvenation.

After her course of lectures and master classes at Geneva Mme. Levinskaya will return to England for her next London course which will open on September 13, and any Americans visiting London en route for home will be well advised to call in upon Mme. Levinskaya and test her method for themselves. J. H.

Goldman Band Programs

Glancing over the list of the names of the composers represented on the Goldman Band programs, one is impressed by the extremely high class nature of the music that is played. During the sixth week of the concerts, beginning July 12, one found Tchaikovsky's Fifth and Sixth Symphonies, a Mendelssohn Overture, part of Dvorak's New World Symphony, Grainger's Country Gardens, one movement of a Schumann symphony, a symphony by Haydn, Hungarian Dances by Brahms, an overture and symphonic poem by Saint-Saens, melodies from Gounod, Massenet, Charpentier and Bizet, two pieces by Debussy, a chorale and fugue by Bach, Beethoven's Egmont overture, part of Schubert's Unfinished Symphony, excerpts from Meistersinger, Tannhauser and Rienzi, excerpts from Haensel and Gretel, excerpts from Handel, Gluck, Haydn, Mozart, Byrd and Boccherini (a classic list!) and finally Elgar, Chopin, Liszt and Brahms. In these programs were also several popular pieces, and, of course, the usual encores were added.

The seventh week, ending July 26, began on Monday with a Tchaikovsky-Wagner program. On Tuesday at New York University an American Bandmasters' Association program was announced, and on Wednesday the same was given in Central Park. Thursday there was a comic opera program; Friday, a Russian program; and tonight (Saturday)—if the advance program is correct, there will be a Gilbert and Sullivan program, and, on Sunday music from the classics, including Grainger, with some popular music by Offenbach, King and Godfrey.

Hurok Signs New Attractions

Word has just been received from S. Hurok, who is at present touring the continent in search of new talent, that he has succeeded in engaging the following artists for appearances in the United States next season: The Wiener Sangerknaben, a sensational group of juvenile male voices; Marguerite Perras, leading Greek lyric coloratura soprano of the States Opera of Berlin Unterlinder; Paldi Mildner, pianist, who has been the recipient of most unusual press notices abroad; Escudero, noted Spanish dancer, who will bring with him two female assistant dancers, a guitarist and a pianist. He has also arranged to bring the Teatro Dei Piccoli for the season of 1932 to 1933.

In addition to the above attractions, Mr.

Hurok will have under his management next season Mary Wigman, Yasha Yushny and the Blue Bird, Isa Kremer, Egon Petri, Juliette Lippe, Karin Branzell and Sonia Sharnova.

Grace Moore Married

Grace Moore was married at Cannes, France, on July 15, to Valentine Parara, by the Deputy Mayor at the City Hall. After the ceremony, witnessed by Samuel Chotzinoff, formerly the music critic of the New York World, and Saa Dedra, Cuban friend of the bridegroom, the couple attended a garden party of authors, actors, and society notables. Among the guests were Charles Chaplin, Gloria Swanson, Gloria Vanderbilt, Mr. and Mrs. Michael Arlen, Mme. Arturo Toscanini, and Dorothy Benjamin Caruso. The couple have gone to Venice, where they have taken a place on the Grand Canal.

Mr. and Mrs. Parra met on the S.S. Ile de France only a few weeks ago. They say that they will not let marriage interfere with their professional lives, and, after a visit to Bayreuth, they will make a film together in France, returning to New York in September, when Miss Moore will fulfill concert engagements, and prepare for her season at the Metropolitan Opera.

Steel Pier Operas Draw Large Attendance

Mascagni's Cavalleria Rusticana was the opera presented, Sunday afternoon, July 12, in the current Twilight Opera-in-English

OBITUARY

MRS. WILLIAM W. GILCHRIST

Mrs. Susan B. Gilchrist, widow of Dr. William Wallace Gilchrist, died at her home in Philadelphia on July 17 in her eighty-fifth year. Mrs. Gilchrist was the former Susan Beeman. Her husband was a noted organist, composer and conductor. He directed several choral societies in Philadelphia, an amateur orchestra, composed a great deal of beautiful music, some of which should be heard, especially a symphony which was played by the amateur Philadelphia orchestra under his direction. He died in 1916.

JEROME H. REMICK

Jerome H. Remick, for several years head of the music publishing house of J. H. Remick & Co., died on July 15 at his home, Grosse Pointe Farms, Detroit, Mich., after a prolonged illness. He was sixty-one years old. Funeral services were held at his home on July 17.

Mr. Remick was a native of Detroit, and came from old American stock. He was interested in many commercial ventures in Detroit, and was a well-known figure in social and artistic circles of that city. In 1930 he disposed of his interest in the music publishing house which bore his name. He was one of the owners of the Detroit Free Press, and a liberal supporter of the Detroit Symphony Society.

He is survived by his widow, Adelaide McCreery, of Flint, Mich., two sons and a daughter.

Jerome H. Remick began his business career as a bank messenger, and was later a log-scaler in a Michigan lumber camp. For eight years he was secretary of the Home Building and Loan Association, and became a partner in the music publishing

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series of the Steel Pier Grand Opera Company, Atlantic City, N. J. The cast comprised Elda Vettori as Santuzza, Bertha McGrath as Lola, Irma Maldonado (Mama Lucia), Joseph Wetzel (Turiddu) and Mestyn Thomas (Alfio). The following Sunday (July 19) brought a performance on the Steel Pier of Flotow's Martha. The featured singers were Elizabeth Harrison, soprano, of the Philadelphia Civic Opera Company; Fernanda Doria, contralto, of the Chicago Civic Opera Company; Harald Hansen, tenor, American Opera Company; Sigurd Nilsson, bass, Staats Opera, Vienna; and Francis Tyler, bass, Hinshaw Mozart Opera Company.

These weekly operatic offerings, distinguished by excellent casts and direction and colorful settings, continue to draw large and enthusiastic audiences, as do the Sunday evening operatic concerts. Announced for performance tomorrow (July 26) is Donizetti's Lucia di Lammermoor.

firm of the Whitney-Warner Publishing Company in 1902. The business developed quickly and he later bought out his associates, changing the name of the firm to J. H. Remick & Co. The house became one of the largest of its kind in the world, and sponsored many "song hits." The J. H. Remick Printing Company was a subsidiary company of the publishing firm, and did all the music printing for it.

WARREN GEHRKEN

Warren Gehrken, organist, composer, and faculty member of the Eastman School of Music of the University of Rochester, died on July 14 in the Memorial Hospital in Rochester at the age of thirty-three. He had been ill for a year.

Mr. Gehrken was formerly a resident of Brooklyn, and had lived in Rochester for only five years. He began his musical career as a boy soprano soloist at the Cathedral of the Incarnation, Garden City, L. I., and studied the piano with Arthur Friedheimer. He was also a pupil of Dr. W. H. Woodcock, organist at the Garden City Cathedral. Mr. Gehrken was formerly choir-master of St. Luke's Episcopal Church, and also directed music at St. Paul's Episcopal Church in Rochester, and the German Madrigal Choir of that city. He composed church music, and was a member of the organ faculty of the Eastman School, teaching both organ and piano.

He is survived by his widow, formerly Hermine Beswick, of Brooklyn, his father, a brother and a sister. Funeral services were held at St. Paul's Church, Rochester, on July 16, and in Brooklyn on July 17.

CARL BECHSTEIN, SR.

Word has just been received of the death of Carl Bechstein, Sr., head of the world-
(Continued on page 26)



MARIA LEVINSKAYA,

Principal of the Levinskaya Pianoforte College in London, who is lecturing on her celebrated method at her summer school in Geneva after attending the Anglo-American Music Conference at Lausanne.

School in Geneva from August 8 to August 14, during which time she will give her famous course of lectures, expounding her scientific system of mental and muscular control on which she bases her method.

Conscious control of the muscles of the hand and arm by the mind is one of the biggest problems which pianists and teachers have to face. Dr. L. P. Jacks, of Oxford, who will make a lecture tour of the States next winter, points to Mme. Levinskaya as the living example of his theories of perfect coordination between mind and body. A philosopher with a vibrant personality is Maria Levinskaya, a pianist whose own playing has won her unstinted praise from such great authorities as Arthur Nikisch, Tobias Matthay and Ernest Newman.

But she is not content with winning laurels on the concert platform; as a lecturer, writer and teacher she has found her supreme mission in life by showing others how to go and do likewise. Her book, "The Levinskaya System of Pianoforte Technique and Tone-Color Through Mental and Muscular Control," recently published in America by E. P. Dutton, has been acclaimed with enthusiasm on both sides of the Atlantic as one of the most interesting and authoritative treatises

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THE PIANO

and Other Musical Instruments

William Geppert

When one gets out of the crowded centers, the so-called metropolises of this country, gets on other roads and into the hinterlands, he obtains a different viewpoint as to piano selling.

Great Difficulties

The piano dealers throughout the country have passed through much tribulation during the past three years. They have faced tremendous difficulties in their efforts to bring overheads and inventories to a level with the gross of business. The gross business losses, however, have been so great that there have been tremendous inroads made upon the collateral in hand. As piano accounts have been paid out there have not been replacements made that would take care of the lapses between profit and loss.

This, of course, has reflected upon the manufacturers, for if the dealers can not even up the inequalities that have persisted between the intake and outgo, there is a failure in piano units ordered from the manufacturers. It has been an experience that the piano business has never gone through before because it has extended over a long period.

Those of us who can recall the conditions existing in the early 'nineties, or right after the World's Fair at Chicago, have a distinct remembrance of the short time, comparatively, in which the production of pianos was brought to a low ebb. Now that the piano business is beginning to reassert itself, those dealers who have taken advantage of the depression and have reduced their overheads and their inventories, find themselves almost bereft of financial backing through the depletion of assets in the shape of installment paper.

Reckless Selling

Many have discovered that in their efforts to increase sales there has been a recklessness displayed as to the risk element. Many have not only found a loss when it came to a discussion of repossessing pianos or of allowing the accounts to remain frozen, but they have utilized those frozen accounts in their statements, fooling themselves and, at the same time, misrepresenting true conditions.

This does not apply solely to the piano business, for other businesses have suffered in the same way, where the installment system prevails. There is one thing apparent in all this, and that is the lack of collection ability in the commercial world. There is a constant fear on the part of those who sell on the installment plan that some one will get mad if collections are pushed. Again, there is fear as to repossessions.

No piano dealer can afford to allow a piano to remain in a home if at the end of three months the installments have not been met promptly. This seems drastic, yet it is well illustrated in the story about a piano manufacturer and dealer, now passed on, who left a large fortune based on this rule of repossessing the instruments at the end of three months. Generally, the practice has been to repossess on an average of three years. The weakest point in the piano business in the past has been in collections. Those manufacturers and dealers who really collected on a safe basis were successful, and those who did not collect, but renewed and carried a high percentage of past-due, lost out as to profits.

Failures in Collections

This failure to collect permeates practically the entire installment system of selling. Unless these installments are collected promptly,—and they can be if the dealers

will insist upon payments being made promptly,—the past-due is an incubus that will eat up the capital of any business man.

Piano dealers have been prone to expand beyond their own capital, and this through the over-buying from the manufacturers. The effort to obtain a large gross business has brought about difficulties that the dealers now are learning were not safe, and the losses represented when arriving at the end of installment accounts, even though long past due and producing probably a few dollars a month, have left a void between cash in hand and renewed notes in the hands of the manufacturers that has been anything but satisfactory.

Dealers have been forced to retrenchments, and it is to be hoped that these retrenchments will be continued, even though the piano selling increases during the coming months. The dealers touched bottom, and now it is well for them to take advantage of these facts and build solidly upon their own earnings and not upon debts created in over-buying. Manufacturers will find that, as business increases, if they only will hold to collections themselves the dealers will do the same.

Competition and Over-Production

This has been preached by the present writer for many years, but the competition among manufacturers to unload over-productions has brought about many difficulties. The radio and automobile manufacturers have made this same great mistake. It is easy to over-produce in the industrials, but it is mighty hard to sell these over-productions, which means trying to sell beyond the demands of the public for the productions of the industrials by the dealers.

There never has been a time in the history of the piano business when there were such opportunities for the manufacturers and dealers to work together. If the manufacturers would only produce as the dealers order, then we would arrive at a safe basis. If the dealers are made to pay as promised, or order as business needs demanded, the manufacturers would be independent and would not be induced to build to great over-heads and to create over-production.

Think Hundreds, Not Thousands

If manufacturers would think in hundreds of units, instead of thousands of units, as in the past, they would be far better off, and this would reflect upon the dealers. We formerly heard about productions of five thousand units a year, of ten thousand units a year, and one company even claimed twenty thousand units a year. During the good times these productions may have floated through, but when the depression arrived there was an over-head to carry in the empty buildings erected for the great pro-

ductions that slowly but surely ate up what the supposed-to-be productions were in the days of great outputs. Davy Crockett is credited with saying, "When things get so damn bad that they can't get any worse, then they will get better." Things are now getting better, but let the piano dealers and manufacturers work along lines of expanding on their own resources and not upon debts. One dealer, many years ago, told the present writer that he bought wherever he could, for he believed that what he owed was his operating capital. This dealer failed in good times. We have touched bottom now and are slowly headed toward increased sales in pianos; it is slow, but sure. Let those dealers who have touched bottom work on their own resources, produced through their sales, and not endeavor to capitalize on their debts.

As to Prices

Much that has been said above is an oft-repeated conversation about the piano. However, too little has been said about prices, a subject always considered dangerous to put in print. Every retail man dodges the problem.

For many years the writer has fought for the one-price system. It was left for John Wanamaker to lay the foundation for the one-price idea in retail selling, and he did this in the face of great opposition. The Wanamaker establishment today is the answer to the many arguments that were presented years ago when Wanamaker moved into the old depot in Philadelphia and announced that every article would be marked, and sold at the marked price.

Dealers in pianos are inclined today to side-step the one-price proposition in their anxiety to sell, and, in order to cover the trade-in problem, they allow themselves to move in a direction that probably can be understood from what is said without stating it in plain language. During the days of over-production it was hard for any dealer to hold strictly to the one-price system, and as long as the trade-in proposition presented itself there was a liability of slipping-up on the profit-making price in the anxiety to sell or "beat out" a competitor.

Radio Wreckage

If the piano dealers will but view the wreckage of the radio business through the cutting of prices due to over-production, they will realize that they must maintain piano values or else pianos will get into the same condition in which the radio now finds itself.

It may seem rather unusual, this comparison between the piano and the radio, but the fact remains that the radio prices have been cut to a fine point, through the misconceptions of certain radio manufacturers as to the unloading of over-productions. This has practically created a revolution in radio manufacturing, and it is hard to realize that radios can be sold as low as \$25 when the dealer may be endeavoring to sell a one-name, reliable radio for \$150 or \$250.

We can point to piano dealers who invited customers by making offerings that were just as absurd as the comparisons made regarding pianos.

Good Business Ruined

Over-production in radios has ruined what could have been built into a good, safe busi-

ness. The old reliable makes have been almost submerged through the cheap radio stencils that are turned out under contract, just as formerly the stencils injured the price values of the old name quality pianos.

The piano dealer has before him the possibility of building up a good, substantial, profit-making business if he will only hold to good business policies in selling. And the piano dealer should remember that the start in keeping his past-due percentage down lies in making the sales honest to the buyer and to himself. No dealer can enter a fifty per cent risk in sales and expect to make any profit out of his business.

OBITUARY

(Continued from page 25)

famous piano house, C. Bechstein of Berlin.

The house in which he was born, seventy years ago—at 56 Behrenstrasse, Berlin—is the same location where his renowned father established himself as a piano builder in 1853. He inherited from his father the desire for a quiet and reserved mode of living, which kept him away from the great bustle of present day life, as well as his love for the art of piano building. From his earliest youth into ripe old age, he visited his factories almost daily, and hardly a single one of the countless Bechstein instruments, which were shipped to all parts of the world, left without a careful examination by him. He worked with his father from childhood on, and, after the latter's death, all the newer models were constructed under his supervision.

Carl Bechstein's unpretentious and yet forcible manner, his sense of duty and his great kindness, won for him the love and respect of all who had the privilege of working with him, from the youngest apprentice to the superintendents and directors of the works, and all stood deeply moved at the bier of this unusual man.

With him passed another of the pioneers in the industrial development of Berlin, who helped to carry the name and fame of German quality production to the remotest corners of the earth.

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JOHANNA GADSKI AND
J. J. VINCENT.

The impresario and managing director of the German Grand Opera Company is pictured here in the garden of Mme. Gadski's villa on the outskirts of Berlin.



EDDIE DAVIS,

silver-tongued warbler at the nightly rendezvous of sophisticated New Yorkers at Eighteen West Fifty-second Street, who is an established favorite of theatrical stars and serious-minded musicians alike. An accomplished singer, Mr. Davis adds a generous measure of personality and acting ability to his songs, which gain in huge proportion when he sings them.



YEHUDI MENUHIN GIVES A GARDEN PARTY AT THE MENUHIN FOREST VILLA OUTSIDE OF PARIS.

The famous American boy violinist and his sisters in the center; second row, left to right, Georges Enesco, noted Roumanian violinist, with whom Yehudi is collaborating this summer; Nikolai Sokoloff, conductor of the Cleveland Orchestra; Jacques Thibaud, noted French violinist; Alfred Cortot, internationally known French pianist; third row, Yvonne Astruc, noted French violinist; her husband, Ciampi, French pianist; Sam Franko, noted American composer who has dedicated a number of his works to Yehudi; and Jan Hambourg, Canadian violinist. (Alban photo, Paris.)



(Left)
MRS. FRANKLYN B. SANDERS,

director of the Cleveland Institute of Music, who sailed on the SS. Volendam for a few weeks in France. She will return for the opening of the school year, September 21.

(Right)
BERYL RUBINSTEIN, dean of the faculty of the Cleveland Institute of Music, who was given an honorary degree, Doctor of Music, by Western Reserve University. He received another signal honor when he was selected from among all the American pianists to act as American chairman of the piano-forte meetings of the Anglo-American music conference in Lausanne, Switzerland, this month, being asked to play his own Sonatina in C sharp minor and Bloch's Quintette with the Prague Quartet.



MRS. WILLIAM ARMS FISHER, who sailed recently to attend the Anglo-American Music Conference at Lausanne, Switzerland. Mrs. Fisher has been made chairman of the section of the conference devoted to musical competition festivals with J. C. Beresford as British co-chairman. Dr. Beresford is president of the British Federation of Competition Festivals. The conference is headed by Sir Henry Hadote, of London, and John Erskine of the Juilliard Graduate School of Music, New York. Mrs. Fisher will also serve as the American Hostess at the Lausanne Conference and as representative of the newly organized American Choral and Festival Alliance, with international relations, of which she is president. She expects to return by September 1.



SIGISMOND STOJOWSKY AND NELLIE C. CORNISH,

yachting on Puget Sound. Mr. Stojowsky is guest artist at the Cornish School Summer Session (of which Miss Cornish is director) for which students have been enrolled from England as well as the United States and Canada, including New York, Chicago, Toronto, and even Alaska. The picture was taken on the occasion of a yachting party given for the entertainment of out-of-town students and faculty. Note the adoring look on the little dog's face!



LORRAINE FOSTER

ranching in Bolder Valley, Montana. This is the heart of America that Miss Foster says she is scouring to become even more acquainted with its folk songs.

MUSICAL COURIER

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Nicholas Murray Photo

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